CHAPTER V
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MAJOR ARCHITECTURAL AND SCULPTURAL REMAINS (SECULAR AND RELIGIOUS STRUCTURES/SCULPTURES)

This chapter proposes to make an overview of the major architectural and sculptural remains of the Kushāṇa tradition/period as reported from the Mathurā region. The study follows general typological classifications of secular and religious structural/architectural and sculptural remains.

ARCHITECTURAL REMAINS:

Before analyzing the data related to the architectural/structural remains unearthed from the Mathurā region, it is to be noted that, the present study is mainly based on the available published records. The characteristics of architectural/structural remains which came to light during excavations at Mathurā and Sonkh may not always help us to describe the major and minor settlement complexes and their functional aspects. It is a very brief analysis of the secular and religious architectural/structural history of the Mathurā region, particularly reported from the Kushāṇa period.

We may also mention that, the structural/architectural remains of the Kushāṇa phase is an ill reported aspect of the Mathurā excavations. So, the complete picture of the structural remains during the Kushāṇa period at Mathurā is an incipient stage of our knowledge, whereas Sonkh could be more informative so far as the structural remains of the Kushāṇa period is concerned.
Secular Structural/Architectural Remains:

The secular structural remains recorded from Mathurā and Sonkh give an indication of gradual development from the Pre-Kushāṇa to the Kushāṇa period.

The major structural features (as revealed from the excavations) of the pre-Kushāṇa periods at Mathurā were-

Period I (circa 6th -4th century B.C.)- Discoveries of mud floors and post holes which indicate that people used to live in mud built houses.\(^1\)

Period II (closing of the 4th- 2nd century B.C.)- Houses generally built on mud platforms (associated with ring wells); roofs supported by mud walls bamboo or wooden posts; construction of mud fortification or Dhulkot and the use of burnt bricks were found in a few structures.\(^2\)

Period III (circa 2nd -1st century B.C.)- Floors made of rammed earth, burnt brick-bats (sometimes plastered with lime); tiles used in roofing purposes; structural remains of mud, baked and unbaked bricks; uses of burnt bricks towards the end of this Period. The fortification lost its utility during this Period.\(^3\)

The major structural activities of the Kushāṇa period (Period IV) at Mathurā\(^4\) (circa 1st century A.D. to 3rd century A.D.) is represented in the following forms-

1. Revival of original mud fortification or Dhulkot of Period II and construction of an inner fortification wall.

2. Remains of walls, drains, pavements, house floors made of burnt bricks.

3. Construction of a huge tank complex at Kaṅkāli Tilā.

A significant development of this Period was the revival and enlargement of mud fortification around the city of Mathurā.\(^5\) In addition an inner mud fortification with possibly semi-circular bastions and the moat on at least the western and northwestern side was also built during
this Period. Its remnants were located in the northern extension of the Katra mound (MTR-9). The width and the height of the wall varied from 22 cm to 40 cm and 80 cm to 1.0 m respectively. Excavation across this inner fortification exposed that it was built on the structural remains of the previous Period. It was impossible to know the exact plan of the area. But keeping in mind the joining points of its northern and western walls, which were marked by a circular bastions, it can be suggested that the inner fortification had roughly quadrangular shape around the central part of the city.6 Regarding the plan and function of this inner fortification, the observation of M.C. Joshi requires further explanation. His view that, “It is not unlikely that the idea of a fort within a fortification with circular bastion may have been introduced under the north-western impact.”7 This is certainly a significant observation that could be important when we intend to elaborate the structural remains of the Mathurā region.

During the Kushāṇa period houses were made of mud, baked-bricks of diverse sizes and brick-bats. Uses of burnt bricks became popular and used in the construction of drains, walls, pavements and house floors. The structures had floors of compact mud, rammed bricks, lime nodules and often associated with ovens. Tiles were used for roofing purposes and traces of drains and a small brick-lined kūnda have been unearthed.8 Structural remnants represented by partly surkhi, mud and brick floors with marks of lime nodules have been unearthed from the Govindnagar Housing Complex (MTR-13) area. Two mud platforms with ovens have been found from the Katra Keśavadeva extension (MTR 9). On one of these platforms, a heap of roof tiles measuring (32X20X2) cm has been unearthed.9

At Kaīkālī Tilā, a tank complex with a circular structure near its entrance was exposed during excavations at Mathurā. (Pl.XLVIII) This tank complex was datable to the Śaka-Kushāṇa period. It was made of
baked bricks of various sizes measuring (40x26x5) cm, (38x26x4) cm and (30x15x5 cm). The tank was dug upto the depth of 3.96 m. It was rectangular (8.10X9.10) m in plan, having paved brick floor and a ramp on the eastern side and irregular ancillary compartments along its northern and southern sides. On top of the north wall of the tank, a stone channel (pranala) was provided as an inlet for filling it up with water. The tank had four phases of construction. The first phase was represented by the lower part of the tank walls, made of worn out bricks. In the second phase the ramp was added to the tank complex. During the third phase the outer end of the ramp was extended and the circular structure, which was actually a well, sealed by the extended passage. In the fourth phase some ragged structures of broken bricks seem to have been built. Mud platforms and remains of a few mud floors have been unearthed in the higher area of Kaṅkālī Tīlā.10

We have meagre information (represented by a few mud platforms11) about the structural remains of Period V at Mathurā, which probably indicate that there was a general decline of habitation after the Kushāṇa period.

The major structural features (as revealed from the excavations) of the pre-Kushāṇa periods at Sonkh were-

**Period I (PGW and BRW)** - Evidences of postholes, reed impressions and mud plasters.12

**Period II (Pre and Early Maurya, Maurya, Śuṅga)**- Mud was the main material for construction, mud wall unearthed from Level 36-30, remains of mud brick structures in the end of this Period (Level 29).13

**Period III (Mitra)**- Uses of burnt bricks in drains and wells, uses of baked bricks in flooring and pavements, regular town planning in the building activities, separation of the residential units from the court complex, Two stages of the court complex - 1. Outer 2. Inner.14
Period IV (Kṣatrapa and Rāmadatta) - Houses built in sections and
protected at street corners, houses attached with bathrooms, restricted
uses of roof tiles.15

Seven Levels (Levels 22-16) of the Kushāna period (Period V) at
Sonkh give an idea about the structural activities of the period.

Level 22 was represented by a larger number of structures. The
most impressive construction of this Level was the residential Block C,
measuring (11.60X12.60) m. Seven rooms of the building were placed to
the south and west of the large inner courtyard. Minor building activities
with remains of few rooms have been found in Blocks A, B, D, E and F.
Except structural remains of Blocks B and E, the entire building
activities of Level 22 were built of brickbats. 16

In Level 21, remains of the building structures could be traced all
over the main excavation area extending over an area of about 3600 sq
m. The structural activities of this Level could be divided into two Phases
- Phase 1 and Phase 2. In Phase 1 no notable changes have been noticed
in contrast to Level 22. In later phase (Phase 2) of Level 21, Block C has
been completely abandoned. The long and narrow structures of Block G
have developed into two units and in Block E and F, only the remains of
a long enclosure wall have been unearthed.17

Level 20 has not yielded any clear and complete structural
components, because the whole area was extremely disturbed by the
foundations of the later levels.18

The structures of Level 19 first revealed the building activities in
the southern section of the excavated areas. During this time, the bulk of
habitation shifted towards south. Remains of an enclosure wall have
been found in Block D. Densely built up constructional activities have
been unearthed in Blocks E, F, G, H, and I of the southern region. Blocks
E and F were approximately same in size and had almost alike layout.
These Blocks comprised of a rectangular inner courtyard of (4.00X5.80)
m, enclosed by rows of rooms of different sizes on three sides. The residences of Block G were perhaps drained by a walled gully for discharging the water on the open place. 19

Level 18 brought a remarkable change in the structural activities at Sonkh. The most striking features were the compact floor level measuring (56X50) m and the gully like grooves approximately measuring (20/25X15X10) m. But, due to meager information we are not able to understand the exact function of these gullies. Structural remains of four residential complexes – A, B, C and D have been unearthed from this Level. Reused baked bricks were mainly used for the erecting of walls. The structural remains of this Level probably laid the foundation for the layout and construction of the succeeding levels.20

Level 17 has yielded scanty remains of irreligious structures. The ground of this Level was descending from west to east. The structural remains of this Level did not reveal any continuation of the constructions of Blocks A and B of Level 18.21

Level 16 was the uppermost and final Kushâna level at Sonkh. This Level has yielded a closely built-up complex consisting of at least seven blocks (IL.1) and (Pl.XLIX). Most of the concentration of structures of this Level was found in the southwestern part of the excavated areas. In this part of the excavated areas, complete ground plans of three blocks (A, B and C) and northern walls of a fourth block (G) have been unearthed. Drainage system were exposed in Blocks A, B, C and G. The buildings have followed a general alignment and the roofs were probably flat and made of perishable materials. The blocks were made of baked bricks of (37X23X5) cm. All the buildings had a small room in their south-west corner, probably used for the water supply.22

Almost similar types of structural evidences have been unfolded from the contemporary periods at various sites of the Ganga valley and the north-western frontier provinces. Evidence of fortifications with
bastions (as like Mathurā) has been found from the Kushāna contemporary periods at Taxila (Sirkap and Sirsukh)\(^{23}\), Kauśāmbi\(^{24}\) and Charsada\(^{25}\). Besides, other structural remains (like paved floors, brick pavements, drainage systems, buildings of both baked and unbaked bricks, burnt brick structures, ring wells etc.) as unearthed from the Kushāna period at Mathurā and Sonkh have also been found in the contemporary Kushāna period at Senthan\(^{26}\), Sunet\(^{27}\), Agroha\(^{28}\), Raja Karna Ka Qila\(^{29}\), Purana Qila\(^{30}\), Hastināpura\(^{31}\), Ahichchatra\(^{32}\), Atranjikhera\(^{33}\), Batesvara\(^{34}\), Mason\(^{35}\), Hulaskhera\(^{36}\), Rājghāt\(^{37}\) and others. Excavations at Kanauj\(^{38}\) have yielded seven phases of burnt built structure from the contemporary Kushāna period, which is comparable to the structural evidences of Sonkh.

**Religious Structural/Architectural Remains:**

We have very brief information about the religious structures of the Mathurā region. No monuments of the Kushāna period remain survive as, the core as well as the peripheral complex including the ancient city rampart has been encroached by rail lines, roads and modern buildings.

Two Apsidal Temples (No.1 and 2) belonging to the Kushāna period have been unearthed from excavations at Sonkh.

The Apsidal Temple No. 1 was situated in the centre of the habitational area of Sonkh. (Pl. L) Hārtel describes it as the “First Hinduistic Kushāna Brick Temple” in the Mathurā district.\(^{39}\) Seven occupational levels (Levels 22- Level 16) of the Kushāna period have been ascribed to this Apsidal Temple No. 1. The structural activities of this temple could be divided into nine phases.\(^{40}\) The main features of these phases are as follows—
Phase 1 (belonged to the Lavel 22): Instead of the apse, the centre seems to have been filled by a deep-founded block of baked bricks of (3.05X3.30) m and enclosed by more than 60 cm wide outer walls.41

Phase 2 (belonged to first phase of the Lavel 21): Construction of the first round apse and several parallel running walls were found in the east of the apse.42

Phase 3 (belonged to the second phase of the Level 21): The apse had flat inner curve and had a thickness of 60-65 m; partition walls found to the south, north and west of the apse; remains of a brick wall with a lower placed entrance platform found on the east of the apse. The height of the apse belonging to this Phase was about 21.70 m.43

Phase 4 (belonged to the Levels 20 and 19): Remains of an inner rooms measuring (6.30X5.00) m; remains of a platform made of baked bricks in the east of the apse and remnants partition walls to the north and south of the apse.44

Phase 5 (belonged to the first phase of the Level 18): Partition walls erected sideways the apse; remnants of built-in structures, probably a room or a platform in the entrance area; the bricks used for the construction of the foundation walls measured (38.5X23.5-24X5.5) cm; To the east of the apse were found remnants of built-in structures, probably a room or a platform in the entrance area.45

Phase 6 (belonged to the second phase of the Level 18): The outer structure was built of brickbats and measured (8.40X7.60) m; reused of the bricks of Phase 5 in the foundation of Phase 6; a votive bowl was embedded in the north-east corner of the building.46

Phase 7 (belonged to the first phase of the Level 17): The outer dimensions of the structure of this Phase were about (9.85X8.85) m in measurement; the sizes of the bricks used in the structures of this Phase measured (38X23X5-5.5) cm; remains of a number of approximately parallel within the enclosure walls.47
Phase 8 (belonged to the second phase of the Level 17): The apse was situated somewhat out of centre and enclosed by a 50-55 cm thick wall on the northern, western and southern side; the bricks used for the constructions of this Phase measured (37X23-24X5) cm; a narrow and longish entrance room was unearthed from the east of the apse.48

Phase 9 (belonged to the Level 16): The apse was probably disappeared; remains of a platform accessible by two steps each from the north-eastern and south-eastern corner. 49

Similar type of brick temple erected in the middle of the settlement has been found from the Kushāṇa contemporary phase at Moradhwaj in Bijnor district, U.P. 50 Excavations at Taxila (Sirkap) has also yielded an Apsidal Temple (probably associated with the Buddhist cult) situated in the middle of the court from the Kushāṇa contemporary phase. 51

Another Apsidal brick temple, i.e. Apsidal Temple No. 2 was situated four hundred m north of the main excavation area at Sonkh. The temple had two main phases (Phase 1 and 2) of building activities demarcated by a transitional phase. 52 Phase 1 of this temple was contemporary to the beginning of the 1st century B.C. During this Phase the apsidal cella was built of mud-bricks measured (48X23X7) cm. The cella was surrounded by twenty three piles of baked bricks, which forming the foundations of a row of fifteen pillars. 53 The transitional Phase was probably dated to the Datta/Kṣatrapa period. During this time the temple complex was surrounded by a number of contemporary structures. Remains of an eight meters long drainage made of baked bricks of (40X26X7) cm have been unearthed in the south-eastern corner. 54

The upper phase (Phase 2) was contemporary to the early Kushāṇa period. 55 (PL.LI) During this Phase, the platform of the temple had been enlarged by setting up a new enclosure wall outside the older structure. The eastern part of this enclosure wall was made of baked bricks and
brickbats of (38X23X6) cm, whereas, the north and western parts of this wall were made of bricks of (52X26X7) cm. The bricks mainly used for these superstructures measured (38X23X6.5) cm. Apart from the entrance side, the temple was surrounded by another row of pillar foundations made of brickbats. Remains of a number of fragmentary structures have been found around the temple. The bricks used for these scattered structures were (39X24X5.5) cm, (38X23X5) cm and (32X24X6) cm in sizes. Remains of staircases have been found on the north and south of this temple. On the north of the temple complex, a three-sided enclosure along a square yard of (14X14) m has been exposed. A brick pedestal with a stone plinth (possibly of a Nāga image) has been unearthed from the outside of the north-eastern corner of the cella.  

Although, no objects/artefacts have been reported from Phase 1 of this temple, a number of sculptural and architectural fragments related to the Nāga characters have been recovered from Phase 2. Therefore, the upper structure of this temple is supposed to have been dedicated to the Nāga cult.

The best example of the religious structure of the Kushāṇa period of this region was the Kushāṇa dynastic shrine at Māṭ. The village of Māṭ is situated some nine miles from Mathurā on the eastern side of the river Yamuna. The site was excavated during 1911-12, by Rai Bahadur Pandit Radhakrishna, an amateur archaeologist and long time Curator of the Mathura Museum. Three more or less complete portrait statues and fragments of others, two images probably of deities, two inscriptions and the ruins of a brick building have been unearthed during excavations. Except two brief papers by Sir John Marshall and J.Ph.Vogel, there is no comprehensive report on this excavation. Only the inscriptions found during the excavation were published in Lüder's "Mathurā Inscriptions".  

The shrine was rectangular in plan, approximately 100' long and 59' wide. (IL.2) It was made of flat bricks of the Kushāṇa period. At the
north-west end, some remains of a circular structure, probably the sanctum have been unearthed. The sanctum was consisted of two concentric rounded walls buttressed structurally on three sides by rows of small cells measured (3x2) feet. These cells were entirely closed and irregularly built. Lower part of the seated statue of Wima Kadphises has been found inside this structure. The remaining statues were found in the southwest part of the building. Traces of ramp and an entrance structure have been found at the south-east end of the longitudinal axis. There was possibly a courtyard located between the entrance and the sanctum. Besides, subsidiary buildings, probably used as the residence for priests or receptions halls situated nearby.\textsuperscript{61} Palaeographically, both the inscriptions belonged to the Kushāṇa period and described the structure as \textit{devakula}.

Scholars are of diverse opinions regarding the meaning of the term \textit{devakula} and the function of this structure. Most of the scholars have associated this term with the royal gallery of portrait statues, as described in a drama, the \textit{Pratimā Nāṭakam}.\textsuperscript{62} But, while comparing with other references we found that, the term \textit{devakula} not solely means the royal gallery of portraits during the Kushāṇa period. An inscribed pillar base from Jamālpur records of a small shrine of the Nagarāja Dadhikarṇa was called as \textit{devakula}.\textsuperscript{63} V.S.Agrawala opines that, as this shrine was originally dedicated to Wima Kadphises (who was probably a devotee of the god Śiva), it might be a Śaiva temple.\textsuperscript{64} While contradicting with Agrawala’s view, Rosenfield hint about Buddhist associations with this shrine.\textsuperscript{65} On the other hand, Lüders suggests that, as the inscription mentions about the provisions for brāhmaṇas, the \textit{devakula} was possibly not connected with the Buddhist religion.\textsuperscript{66}

In his book, in 1967, Rosenfield tried to summarize the characteristic features of this shrine as follows:\textsuperscript{67}
1. Royal and divine images were commingled, the former predominating, 2. The royal images were all of men dressed in Indo-Scythian costume, 3. The building was considered a sanctuary, 4. Vima, Kanishka and Huvishka were the only Kushan rulers known to have been involved there, 5. The actual patrons of the shrine were local Kushan functionaries, 6. The shrine was built, allowed to deteriorate, then refurbished in a period of about a half century, 7. The shrine was violently sacked at an undetermined time but probably within the Kushan period or not long after it.

An almost similar type of shrine has been reported from Surkh Kotal, in the southern part of the Bactrian plain. The shrine was excavated by the Délégation archéologique française en Afghanistan during 1952-65. The excavations have yielded alike specimens as found in the excavations at Māṭ. In his recent paper on "The Māṭ devakula: a new approach to its understanding", G.Fussman while comparing the shrine of Māṭ and Surkh Kotal, tried to represent a new approach of research on the Māṭ devakula. The following chart shows tentative similarities between the shrines of Māṭ and Surkh Kotal as suggested by Fussman.

<table>
<thead>
<tr>
<th>Links</th>
<th>Māṭ</th>
<th>Surkh Kotal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spot</td>
<td>Māṭ, Northern India, nearby Mathurā, which was not a Kuśāṇa capital town.</td>
<td>Surkh Kotal, Afghan Bactria (i.e. outer Iran), nearby ancient Baghlan, which was not a Kuśāṇa capital town.</td>
</tr>
<tr>
<td>Site</td>
<td>Isolated mound</td>
<td>Isolated hillock, nearby the town, but not inside it properly speaking.</td>
</tr>
<tr>
<td>Name of the building</td>
<td>devakula, “house of gods” (Skt.)</td>
<td>Bago-laiigo, “house of gods”, (Bactrian).</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------------------</td>
<td>-------------------------------------</td>
</tr>
<tr>
<td>Overseer</td>
<td>A Bakanapati, ‘master (of the house of the gods)’</td>
<td>Unknown.</td>
</tr>
<tr>
<td>Built under</td>
<td>Vima Kadphises</td>
<td>Kañiska (may be begun under Vima)</td>
</tr>
<tr>
<td>Repaired under</td>
<td>Huviṣka, year unknown.</td>
<td>Huviṣka, year 31.</td>
</tr>
<tr>
<td>In the name of</td>
<td>Huviṣka</td>
<td>Huviṣka</td>
</tr>
<tr>
<td>By</td>
<td>A Mahādaṇḍanāyaka, ‘general in chief (Skt.) of Iranian stock.</td>
<td>A Kanārāng, ‘general in chief (Bactrian) of Iranian stock.</td>
</tr>
<tr>
<td>Size</td>
<td>Big</td>
<td>Gigantic</td>
</tr>
<tr>
<td>Facing</td>
<td>East</td>
<td>East</td>
</tr>
<tr>
<td>Water</td>
<td>Nearby the shrine were dug a tank (puṣkariṇī, talāga) and a well (udapāna)</td>
<td>Pure water was needed; a canal ran at the foot of the temple; after, a well was dug.</td>
</tr>
<tr>
<td>Stone finds</td>
<td>Mainly effigies of Kuśāṇa kings, one of them being a Kañiska statue, another one most probably a Vima statue. Found scattered in the S-W. part of the shrine.</td>
<td>Among other things, three big effigies of Kuśāṇa (kings?), one of them exactly the same as the Kañiska one in Māṭ. Once standing in the S-W. part of the shrine.</td>
</tr>
</tbody>
</table>
In his study, Fussman discusses different aspects regarding the functions of the Māṭ and Surkh Kotal shrine and concluding that, “it (Māṭ) is a shrine where the king, his family and high officials worshipped the deity who protects the king and his family, not the temple of the godlike king”.

Almost similar types of shrines with a group of royal portraits have also been recovered from the Parthian cities of Shami, in a remote mountainous region of Elam and Nimrud Dagh, in Turkey. Both of them were dated to the pre-Kuśāṇa period. The shrine of Shami belonged to the 3rd-1st centuries B.C. while, the shrine of Nimrud Dagh belonged to the mid of 1st century B.C.

Apart from the three religious monuments, several numbers of architectural fragments (in forms of railing pillars, cross-bars, coping stones, torana architraves, brackets, tympana, votive stupas, doorjambs, capitals, parasols, and various miscellaneous architectural pieces), probably parts of the religious structures have been found from the Mathurā region and are housed in different Museums of India and abroad. Although, the epigraphic sources of the Kuśāṇa period often mentioned the names of the Buddhist vihāras and stūpas of this region, none of them were found in their actual structures. In this context it is to be noted that both religious and secular themes have been depicted in
these architectural fragments. We are discussing these fragments under the section of religious architecture as they were generally associated with religious monuments. Here we are dealing with a few selective specimens of such architectural fragments (of the Kushāṇa period), as the detail descriptions of all these objects are beyond the scope of our work. We should also mention that the Catalogues of the Mathura Musuem give meagre information regarding the provenances and periodizations of such architectural members.

**Votive Stūpas:** A number of votive stūpas have been reported from this region. These help us to get some idea about the shapes and decorations of the monumental stūpas of the Kushāṇa period. The drums of the votive stupas are usually carved with Buddha images seated cross-legged in various mudras. At least twenty one fargementary parts of the stūpas or votive stūpas are kept in the Mathura Museum, of which seven were probably belonged to the Kushāṇa period.74 A miniature votive stūpa discovered from Jamālpur is housed in the Mathura Museum shows four Buddha figures seated cross-legged in abhayamudrā on the four sides. One line Brāhmī inscription of the Kushāṇa type is engraved on the drum.75

**Railing Pillars:** Plenty number of railing pillars carved in high relief on the obverse and in low relief on the reverse have been found from the Kushāṇa period at the Mathurā region. The obverse generally carved with a beautiful female busy in some pastime, over the head is a projected balcony with a human figure or a couple watching the activities and below her feet usually a crouching Yaksha or vyāla or an animal figure is depicted. Yaksha and Yakshīs also appear on these railing pillars, but the most popular is the representation of the śālabaṇjīkā figures.76 In this scene the damsel stands in tribhauiga pose under a śāla tree and

257
plucking the branches of flowers. Other subjects depicted on the obverse were - \textit{aśoka-dohada} (desire of the Aśoka tree), \textit{Sadyaḥ-snātā} (woman after bath), \textit{Nirjhara-snāna} (woman bath under a water-fall), \textit{madanotsava} (dance of love), \textit{śuka-krīḍā} (diversion with a parrot), \textit{khadgāḥhinaya} (dance with sword), \textit{Nartakīs} (Couet danseuse), \textit{gopa-yoshit} (a female gopi), \textit{prasādhikā/saundarananda} (toilet scene), \textit{kanduka-krīḍā} (playing with a ball), \textit{pushpa-prachāyikā} (gather aśoka flowers), \textit{vaṁśi-vīṅgā-vādini} (woman playing the flute and the harp), mother and childs, royal devotees with foreign devotees, monks and other scenes of day to day life, pastime and various scenes from mythology etc. The reverse was generally decorated with lotus medallions or scenes of the \textit{Jātaka} stories or with various other religious and secular narratives.

At least two hundred six pieces and fragments of railings including railing pillars, cross-bars and coping stones have been unearthed from the Apsidal Temple No. 2 at Sonkh. Among four illustrated railing pillars, the best example is described below-

1. Upper half of a railing pillar, showing on the obverse a lotus rosette below a high plain topping band. The rosette has four broad and pointed petals with three sepals in between. The full medallion contains the figure of a \textit{Nāgaraja} canoped with seven hoods. His right hand holds three lotus stalks and the left hand rests on the hip and holds an unidentified object. The reverse side is decorated with a half lotus rosette on top and a full one in the below. This pillar measures (53X23X14.5) cm. It belonged to the early Kushāṇa period. (Pl.LII,1)

Excavations at Mathurā have yielded a \textit{sālabhaṅgikā} relief from the Kushāṇa period (Period IV). It was probably the part of a railing pillar. (Pl. LII, 2)
Besides several numbers of railing pillars (reported from the Mathurā region) depicting various themes are housed in different Museums in India (Mathura Museum, Indian Museum, Calcutta, National Museum, New Delhi, Lucknow Museum) and overseas. A few selective specimens of such railing pillars of the Kushāṇa period are as follows:

1. A railing pillar (Bhutesvara, red sandstone, 1m 27cm in height) housed in the Indian Museum, Calcutta depicts a standing Yakṣī having sensuous body, bejewelled with ornaments and dressed in transparent garments. She is standing on a crouching dwarf. The reverse is carved with the scenes of Valāhassa-jātaka. 82 (Pl. LIII)

2. A railing pillar (red spotted sandstone, (65X16.5X18) cm) housed in the National Museum, New Delhi depicts the scene of aśoka dohada where a young lady is standing under a asoka tree and kicking the tree with her leg. She holds a branch with her left hand.83

3. A railing pillar (Kaṅkāli Tilā, spotted red sandstone, (88X19X18.5) cm) housed in the National Museum, New Delhi depicts the scene of dacing with a sword (khadgadhārī) where the lady holds a sword in left hand and right hand is plucking a branch of blossoming tree. 84 (Pl. LIV)

4. A railing post (Kaṅkāli Tilā, spotted red sandstone, (91X21X18.5) cm) kept in the National Museum, New Delhi depicts a nude lady enjoying her bath under the cool stream of a spring (nirjhara-snāna). 85 (Pl. LV)

5. A railing pillar (spotted red sandstone, (64X18.5X14) cm) housed in the National Museum, New Delhi depicts a young mother playing with her child. She dangles down a rattle before the child who is trying to catch it.86

6. A railing pillar (red sandstone) kept in the Indian Museum, Calcutta depicts the scene of śuka-krīḍā where a woman holding a
cage in the right hand the parrot sits on the left arm as if whispering into her ear. 87 (Pl. LVI)

7. A fragmentary railing pillar from Mathurā, now kept in the Mathura Museum showing a maid attendant (prasādhikā) carrying toilet objects. (Pl.LVII) Another railing pillar housed in the Same Museum shows two toilet scenes (saundarananda). 88

8. A railing pillar (Narhauli, Mathurā) kept in the Mathura Museum depicting the scene of sadyāḥ-snātā, showing a woman is drying her hair after bath and a swan is receiving the drops of the water. 89

9. A fragmentary railing pillar (red sandstone, Mathurā) housed in the Mathura Museum shows a sālabhaṇḍikā figure. A young lady is standing under an aśoka tree and holds a bunch of this tree with her right hand and the left hand rests on her waist. (Pl.LVIII) A beautiful sālabhaṇḍikā figure is also kept in the Cleveland Museum of Art, U.S.A. 90

A number of railing pillars of the Kushāṇa period have been found during excavations at the site of Sanghol and they bear almost similar depictions as found in the Mathurā railing pillars. The alike themes depicted in the railing pillars of the sites are- śuka-krīḍā, prasādhikā, nirjhara-snāṇa, mother and child, pushpa-prachāyikā, sālabhaṇḍikās, aśoka-dohada, royal devotees etc. 91

Torana Architraves: Torana architraves generally associated with the gateways of the religious structures. Excavations at the Apsidal Temple No. 2 at Sonkh have yielded three beautiful architraves. These were probably the parts of the southern gateway of the temple. 92 All of them belonged to the early Kushāṇa period. The middle and bottom architrave depicting fierce figures of Makara and a male figure is stepping into his mouth. In the upper architrave the elephant-headed Makara is carrying a
lotus blossom and a lotus bud in its uplifted trunk. It is made of mottled red sandstone and measures (67X23.2X17.5) cm.\textsuperscript{93} (Pl.LX) Lintel is also a part of the torana architraves. A beautiful lintel unearthed from Sonkh, depicting the scene of a Nāga court is discussed in the sculptural remains of our study. A fragmentary lintel from Mathurā (of the Kushāṇa period) shows the scene of the homage of Indra to the Buddha. It is made of red sandstone and housed in the Indian Museum, Calcutta.\textsuperscript{94} Besides a number of such objects are housed in different Museums.

**Brackets:** Brackets were also the parts of the torana architraves. A beautiful example of such bracket has been unearthed during excavation at the Apsidal Temple No. 2 at Sonkh. It depicts a \textit{sālabhaṇjikā} figure under a flowering \textit{aśoka} tree. She is standing on a crouching dwarf figure with her right hand touching a branch of the tree and the other hand resting on her hip. It is made of red sandstone and measures (77.6X26.4X15.5) cm. It belonged to the early Kushāṇa period. \textsuperscript{95} (Pl.LIX) A number of brackets of the Kushāṇa period from Mathurā are kept in different Museums. A bracket in the Mathura Museum depicts the figure of a mother and child.\textsuperscript{96} Two double sided brackets (of the Kushāṇa period) carved with \textit{sālabhaṇjikā} figure from Mathurā are housed in the Seattle Art Museum and Cleveland Museum of Art, U.S.A.\textsuperscript{97}

**Cross-Bars:** Cross bars were inserted between two pillars. They are generally carved on both sides with lotus medallions. A few cross-bars have been unearthed from the Kushāṇa occupational levels at Sonkh. All of them are carved with lotus rosettes and made of mottled red sandstone.\textsuperscript{98} A number of cross bars have also been unearthed during excavations at the Apsidal Temple No. 2 at Sonkh. Among one hundred six architectural fragments, more than two-thirds were cross bars. All of them are carved with three-petalled/eight-petalled/twelve petalled lotus
rosettes in a medallion on both sides. These were probably belonged to the early Kushāṇa period. Partial diggings at the site of Govindnagar have also yielded several cross bars of the early Kushāṇa period. These are carved with lotuses or wheels. Besides plenty numbers of cross bars from Mathurā are housed in different Museums.

**Coping Stones:** Two or more railposts were fastened by horizontal bars, which were known as coping stones. Copings of the Kushāṇa period are usually carved with a series of 'ogee' like arches enclosing sacred symbols like triratna, svastikā, nāgapushpa, śrīvatsa, chaityagriha etc. Alms bowls, winged animals. Devotees, floral motifs have also been exhibited on them. Altogether eight fragments of coping stones have been unearthed from the Apsidal Temple No. 2 at Sonkh. They are carved either with floral motifs or with six bells alternating with sankha motifs. A few coping stones have also been found during clearance at the site of Govindnagar. Apart from the above, a number of coping stones are housed in the collections of different Museums.

**Door-Jambs:** A fragmentary door jamb depicts scenes from the life of Buddha has been unearthed from the Kushāṇa period during excavations at Mathurā. (Pl.LXI) Some door jambs have been found during clearance at the site of Govindnagar. Most of them belonged to the Kushāṇa period and carved with religious scenes and other motifs like Bodhisattva figures, devotees, dwarfs, scenes from the life of Buddha, Maṅgalakalasa, lotus motifs etc. A door jamb consisting of three compartments depicts seated Bodhisattva figure on the upper part, flywhisk bearers on the second part and haloed head of kapardin Buddha. Besides a number of fragmentary door jambs are housed in different Museums. A door jamb (of the Kushāṇa period) from Mathurā
housed in the National Museum, New Delhi is carved with a royal couple devotees.\textsuperscript{106}

**Tympana:** Fragmentary tympana have also reported from the Kushāṇa period at the Mathurā region. Tympana belonged to the gates of the shrines and carved on both sides and each divided by three arches. The centres were carved with sacred symbols like chaityas, bodhi trees, alm bowls, \textit{dharmachakra} etc flanked by divine devotees. The ends were carved with yawing crocodiles.\textsuperscript{107} A fragmentary tympanum carved on both sides with mythical bird Garuḍa has been unearthed from the Late Kushāṇa period (filling of Level 16) at Sonkh.\textsuperscript{108} Besides, tympana from Mathurā are housed in different Museums. A tympanum (Jamalpur, spotted red sandstone, 977X910cm) housed in the National Museum, New Delhi depicts figures of Buddha, a Bodhisattva, worshippers and an alms bowl on the obverse and figures of Bodhisattva Maitreya, Śakra, worshippers and Buddha’s turban on the reverse. It belonged to the Kushāṇa period.\textsuperscript{109}

**Capitals:** A few capitals have been found from the Kushāṇa period at Mathurā and housed in different Museums. Capitals are generally rectangular in shape and are carved on both sides. Four animals, two on each side, seated back to back are represented in lower portion. Sometimes riders are found over them. The central area is normally carved with acanthus leaves on one side and nāgapushpa on the other side.\textsuperscript{110} A small capital decorated with upturned leaves on four sides has been unearthed from the late Kushāṇa level (Level 16) at Sonkh.\textsuperscript{111} A capital carved with four chimeras is housed in the Russek Collection, Zurich\textsuperscript{112} and a capital in form of a mythical beast is housed in the Victoria and Albert Museum, London.\textsuperscript{113} Both of them belonged to the Kushāṇa period and discovered from Mathurā.
Parasols: Parasols carved with conventional bands of lotus petals, garlands, festoons, scared symbols like triratna, svastikā, śrīvatsa, conch, purnaghāṭa etc have been found from the Mathurā region.¹¹⁴ Disc of a parasol has been unearthed from the Kushāṇa period (Level 18) at Sonkh.¹¹⁵ At least fifty pieces of parasols have been found from Govindnagar. All of them belonged to the Kushāṇa period and carved with auspicious symbols. One parasol is carved with eight auspicious symbols like maṅgalakakakasa, sustikā, triratna, sankha, malapātra, phalapātra, śrīvatsa and nidhipātra.¹¹⁶ Besides, a number of parasols are kept in different Museums. A square parasol in the Mathura Museum is carved with fuul blown lotus and eight auspicious symbols.¹¹⁷

Besides, there are plenty of miscellaneous architectural fragments like frizes, corner stones, decorative motifs etc. of the Kushāṇa period have been found from this region and housed in different Museums.

From the brief discussion of structural/architectural remains, we have made some tentative observations-

1. We have meagre information about the proper structural patterns of Mathurā during the Kushāṇa period, whereas some sort of structural plans have been unearthed from Sonkh.

2. Structural evidences from Mathurā gives a complete picture about the fortification wall around the city and also hints about the probable citadel areas. From the structural remains of Sonkh one could get an idea about the major/minor settlement complexes, but, it did not yield any kind of fortification around the city.

3. The structural evidences show a gradual development form the pre-Kushāṇa to the Kushāṇa period.

4. Although epigraphic sources mentioned names of the Buddhist vihāras and stūpas of the Kushāṇa period, unfortunately none of them have been found in their complete structures.
5. The spread of settlements centering round the Apsidal Temple No. 1 probably indicate that either the temple area influenced the spread of settlements or the temple complex constructed after the extension of settlement areas. Construction of such temples within the settlement complex was probably a fashion during this period as we found such evidences from other Kushāṇa contemporary sites.

6. The structural pattern of the Māt sanctuary was probably influenced by few Śaka-Parthian and Kushāṇa shrines of the northwestern provinces and Central Asia.

**SCULPTURAL REMAINS:**

This section proposes to write a brief note on the sculptural remains of the Kushāṇa period reported from the Mathurā region. The sculptural remains of this region were represented by the works in stone, metal and terracotta. We have discussed terracotta sculptures in chapter VII (see terracotta sculptures). In the present section we follow a general framework mentioning the typological classifications of religious and non-religious/secular sculptures made of stone and metal. The work is primarily based on the published records as we have not able to report any new sculptural remains during our short field survey in this region. It has limited scope to give a detail study on sculptures of the Kushāṇa period; rather we have tried to summarize the overall development of icono plastic art and their association with religion and society.

**STONE SCULPTURES:**

Before entering into the discussion of stone sculptures it is to be noted that, here we are dealing with the major sculptural remains made of stone as there are uncountable numbers of such materials found
reported from the Kushāṇa period at this region and housed in different
Museums in India and abroad. The descriptions of all these sculptures
and their stylistic features are beyond the capacity of our present work.
The work is based on the published records in forms of excavations
reports, museum and exhibition catalogues, books, monographs and
articles. Apart from the few evidences of stone sculptures unearthed from
the stratified contexts at Mathurā and Sonkh, the work incorporates few
collections of different Museums in India and abroad like the Mathura
Museum, National Museum, New Delhi, Indian Museum, Kolkata,
Lucknow Museum, besides few private collections. Here we should
mention that, the Mathura Museum catalogues not always mentioned
the provenances and periodizations of sculptures housed in this
museum. We have followed the general periodization mentioned by
different scholars like J.Ph.Vogel, V.S.Agrawala, R.C.Sharma, Sashi
Asthana and others. Stone sculptures of the Mathurā regions could be
divided into two categories- religious sculptures and non­
religious/secular sculptures.

The art activities started in Mathurā around the end of the 3rd
century B.C., when several Yaksha and Yakshi images were carved. The
famous Parkham Yaksha and the Yakshi image of Naglā Jhinga belonged
to this period. During the 2nd century B.C. Mathurā became a great
commercial as well as religious centre of different faiths. During this time
Buddhism, Jainism and Brāhmanism flourished side by side. During the
2nd – 1st centuries B.C., with the expansion of large-scale art activities at
Bharhut and Sānchi, Mathurā artists also carved different sculptures in
flat and low relief of the typical Śuṅga style. The sculptural
representations of this period were reflected in the Yakshi images, Nāgī
images, Jaina āyāgapattas, Brāhmanical images including Balarāma,
Surya, Gaja-Lakṣmi, Vasudhārā and Śiva liṅga. Buddha was represented
by symbols like Bodhi-tree or Jātaka representations in the railing pillars.\textsuperscript{119}

In the early centuries of the Christian era the Kushāṇas came out as a central power with their vast empire in Central Asia, Afghanistan, India and Rome. From the later part of the pre-Christian era the famous Silk Route brought a unique cultural synthesis especially during the 2\textsuperscript{nd}-1\textsuperscript{st} centuries B.C. It was reflected in the artistic activities of Mathurā and Gandhāra. In continuation of the earlier style, the Mathurā artists developed their own style and workmanship under the patronage of the Kushāṇa rulers. The continuity of the old tradition is reflected mainly in the low narrative reliefs and Yaksha-Yakṣī images, while the new style is seen in the representations of gods and goddesses.\textsuperscript{120} It exhibits the same robust quality of the early Yaksha figures, but their archaic quality is replaced by more refined and fluid forms. The Mathurā sculptures were based on conceptual ideas rather than the realism of the Gandhāra sculptures. Here we may extend the viewpoint of A. K. Coomaraswamy as "In Indian art it is not the appearance, but the significance of objects, human or otherwise, that is sought for.....in an abstract art it is not the objects, but a concept that stands before us".\textsuperscript{121} The flatness and low relief of the Śuṅga sculptures of the 2\textsuperscript{nd}-1\textsuperscript{st} centuries B.C., was now completely replaced by the sculptures in bold relief and three-dimensional effects.\textsuperscript{122}

The main characteristics of the Kushāṇa art of Mathurā were\textsuperscript{123}:

The sculptures of Mathurā were mainly carved from the mottled red sandstone and occasionally with buff sandstone.\textsuperscript{124} Red sandstones were available in Agrā, Fatehpur Sikri, Rupbas and Bahratpur.\textsuperscript{125} Mathurā was one of the important schools of art and its art style percolated to other contemporary schools (Gandhāra, Amaravati and Sārnāth) of art. In turn, Mathurā school also received some new idioms of expression through motifs and style. So the ‘process of acculturation’ has taken place during this phase.\textsuperscript{126} Regarding the importance of the Mathurā school of art, we may recall the statements of J.Ph. Vogel as, “the vast amount of the sculptural remains discovered at Mathurā would suffice to show the importance of this place in the history of Indian art.... The great flourishing period of the Mathurā school undoubtedly coincides with the reign of the great Kusāna rulers Kaṇiṣka, Huviṣka and Vāsudeva.... That the Mathurā School still existed in the Gupta period is attested by some inscribed Buddha images”.\textsuperscript{127}

During this period Mathurā was an art producing centre and its sculptures have been found from different and widely spaced locations including Ahichchhatra, Sārnath, Kauśāmbi, Śrāvasti, Kasiā in Uttar Pradesh.; Sānchi in Madhya Pradesh; Bodhgaya and Rājgir in Bihar, Chandraketugarh in West Bengal, Mahasthān in Bangladesh; Sanghol in Rajasthan and Taxila in the north-western provinces.\textsuperscript{128} Recently sculptures in Mathurā style have been reported from Vadnagar\textsuperscript{129} in Gujrat and Bhainsari\textsuperscript{130} in Uttar Pradesh. N.P.Joshi has mentioned some new sites like Palwal, Bharatpur, Taṇḍwā, Bajidpur, Tusaram, Mūsānagar, Laharpur, Etah, Osian, Amarāvati, Bhītā and Agra which have yielded mottled sandstone sculptures of Mathurā.\textsuperscript{131}
Religious sculptures of the Kushāṇa period in this region were represented by images associated with different religious sects – Buddhist, Jaina and Brāhmaṇical, besides other deities like Mātrikās, Yaksha-Yakṣīs, Nāgas etc.

**Buddhist Sculptures:**

During the early centuries of the Christian era Buddhism became popular in the Mathurā region and large numbers of Buddhist sculptures have been discovered from this region. Plenty of Buddhist sculptures of the Kushāṇa and Gupta periods have been reported from the sites like Katra, Kaṅkālī Tīlā, Chaubārā, Chaurāsī, Jamāłpur, Palikhera, Maholi, Anyor, Saptarshi Tīlā, Govindnagar and other sites of Mathurā. In the pre-Kushāṇa Buddhist sculptures, Buddha was not represented in human form, but represented through some symbols like Bodhi tree, Dharmachakra, stūpa, footprints, alms-bowl etc. This symbolic representation was transformed into the anthropomorphic form just prior to the reign of Kaṇiśka (circa 50 B.C. to 50 A.D.). After that the Buddha images have gone through a continuous developing and changing processes (Kaṇiśka phase, Huviṣka phase, Vāsudeva phase, Kushāṇa-Gupta transitional phase and Gupta phase) till the Gupta period. Different forms of Buddha like Dhyānī Buddhas (Amitābha, Bodhisattva Avalokiteśvara, Amoghasiddhi and Viśvapāṇi, Mānushi Buddha (Śākyamuni, Kaśyapa and Maitreya), Bodhisattvas (Maitreya and Siddhārtha) have been reported from the Kushāṇa period at Mathurā. Besides, these Buddha images, various scenes from Buddha’s life (Birth, First bath, Enlightenment, First Sermon and Death) were depicted on the slabs, panels or door-jambs of the Kushāṇa period at Mathurā.
Buddhist sculptures of Mathurā had some influence of the Gandhāra Buddha images. The influences were seen in the following few points:

i. thick drapery and broader folds of the garments, ii. A v-shaped additional scarf around the neck, iii. Besides the abhyā pose, the other poses of Buddha like dhyāna, bhūmisparśa and dharmacakrapravartana were emerged, iv. curly hair with a topknot, v. more elaborate nimbus, vi. frequent depictions of Bodhisattvas, vii. depictions of Buddha’s life cycle became popular etc.

A flaming Buddha image has been unearthed from the Kushāṇa period during excavations at Govindnagar Housing Colony area, Mathurā by the A.S.I.:137 (Pl. LXII)

Huge numbers of Buddha images (of the Kushāṇa period) discovered from Mathurā are housed in different Museums in India and abroad. Some of them are inscribed. The present study has no scope to discuss all these sculptures with their stylistic features. Here we are illustrating few best examples of the Buddhist sculptures (of the Kushāṇa period) found/reported from the Mathurā region-

1. An image of Śākyamuni (Katra, black sandstone, 69 cm) seated cross-legged with his left hand resting on his knee and his right hand raised in abhayamudrā. The palm, toes and soles of the feet are marked with auspicious symbols. The skull is the shape of a snail-shell and ūrṇā is indicated between the eyebrows. An attendant stands to the right and left of the figure. Two flying figurines are found above the figure. Three lines Prākrit inscription is engraved on the pedestal. This sculpture probably belonged to the early Kushāṇa period.138 (Pl. LXIV) Almost similar type of figure has been found from Ahichchhatra, which is now housed in the National Museum, New Delhi.139

2. A standing image of Buddha (red sandstone, 81 cm) having shaven head (kapardin type), ūrṇā mark between the eyebrows, protruding
lips and scalloped halo. The right hand of the figure is raised in \textit{abhyamudrā} and the left hand lifts the hem of the robe. Some Gandhāran influence is seen in this figure. This figure probably belonged to the 2nd century A.D.\textsuperscript{140} (Pl. LXIII)

3. A life size headless image of standing Bodhisattava (Mathura, spotted red sandstone, (167.5X76.5X29) cm), now housed in the National Museum, New Delhi is clad in lower garments, dhoti and scarf. He is bejewelled with a torque and a necklace. Head and both the arms are missing.\textsuperscript{141} (Pl.LXV) Similar type of Bodhisattva image has been discovered from Sāhet-Māhet by Cunningham.\textsuperscript{142} Another beautiful Bodhisattva figure of the Kushāṇa period from Mathurā is now housed in the National Gallery of Victoria, Melbourne.\textsuperscript{143}

4. An image of Bodhisattva (Mathurā, red mottled sandstone, 67.4 cm in height) in meditation pose is housed in the Kronos collection, New York. It belonged to the 2nd-3rd century A.D. The image is seated in the posture of ‘royal ease’ on a ‘wicker’ platform with his right leg bent across the lap and the left leg is hanging. The right hand touches the cheek and the left hand rests on the thigh. This meditating figure is identified as Bodhisattva Avalokiteśvara as indicated by the presence of Amitābha Buddha on the Bodhisattva’s turban. The figure is adorned with necklace, jewelled turban, a large cockade.\textsuperscript{144} (Pl.LXVI) Similar types of meditative Bodhisattva from Mathurā are also housed in the Indian Museum, Calcutta\textsuperscript{145} and Mathura Museum\textsuperscript{146}.

5. A sculpture (Pl.LXVII) from Kaṅkālī Tīlā depicting the figure of baby Buddha stands on a pedestal and worshipped by two nāgas. A row of heavenly musical instruments which were played during the birth of Buddha is visible on the above. This sculpture probably represents the scene of First bath of Buddha by the Nāgas.\textsuperscript{147}
Jaina Sculptures:

Jaina sculptures were found in the forms of ayagapattas, Tirtharikara images and few Jaina divinities like Naigameśa, Āryavatī, Sarasvatī, Lakṣmi, Kṛṣṇa and Balarāma etc. Besides, there were few detached heads of the Jaina Tirthaṅkaras, which also included in our discussion.

Āyāgapaṭṭas-

Āyāgapaṭṭas or votive tablets were special features of the Jaina sculptures of the Kushāṇa period at Mathurā. This was probably the earliest form of Jains sculptures of the Kushāṇa period. The āyāgapaṭṭas are square, mostly bearing a number of auspicious symbols, including the well-known eight symbols like stūpa, bodhi-tree, triratna, dharmachakra, śrīvatsa, svastika and some tiny images of a sitting Tirthaṅkara in the centre. Bühler translated the term āyāgapaṭṭa as 'a tablet of homage', set up for the worship of the arhats. According to N.P. Joshi these seem to have been fixed at some high place only to be seen and adored from a distant. Most of the āyāgapaṭṭas were datable to the period between the time of Mahāksatrapa Śoḍaśa and Śaka year 21. A number of āyāgapaṭṭas of the Kushāṇa period have been reported from the Mathurā region and are housed in the collections of Mathura Museum, National Museum and Lucknow Museum. An āyāgapaṭṭa of the early Kushāṇa period (Kaṅkālī Ṭīlā, spotted red sandstone, (63X5X9) cm) housed in the National Museum, New Delhi depicts a Tirthaṅkara image seated in the centre in dhyanamudrā under the umbrella. He is enclosed by four triratna symbols. The outer frame is decorated with auspicious symbols like mīna, mithuna, devagṛhiṇa, śrīvatsa, ratnapātra, triratna, pushpastraka, vaijayaśī and pūrṇāghata. The inscription states that it was set up by Siṁhanāḍika for the worship of the Arhats. (Pl.LXVIII)
Tirthaṅkara Images-

Earliest representation of the Tirthaṅkara was found on a lintel of the 2nd century B.C. In the next stage (1st century B.C.), Tirthaṅkaras are found to be appeared on the āyāgapāṭhas along with the sacred symbols. In the Kushāṇa period, the Tirthaṅkara figures became canonized. Most of the figures were of medium sized and found in two postures—either seated in padmāsana or standing erect in khadgāsana or kāyaosarga mudrā. They were generally stiff and have a well built body, the eyes are wide open. The main characteristics of the seated figures are—

i) Tight cross legged (padmāsana), ii) Appearance of auspicious symbols (maṅgalaś) on palms, finger tips, soles and toes, iii) Presence of śrīvatsa on chest, iv) Appearance of round mark in between the eye brows (ūrṇā), v) Neck is either plain or with single horizontal line in the middle, vi) New verities of hair arrangements such as notched hair, hair combed back and curls, vii) Pedestals with bas-relief with lions at the two extremities and scenes of adoration in the frame, viii) Pedestals often bearing inscriptions recording the date, donors etc, ix) Introduction of nimbus in a number of cases, x) Appearance of Aśoka as caitya-vrksa with or without an umbrella in one type, xi) Presence of adorants in some type, xii) Carving on the reverse.

Except the presence of adorants along with the Tirthaṅkara images, the standing figures have more or less similar features mentioned above. In the Kushāṇa period, there was one more form of the standing Tirthaṅkara figures. This is known as a fourfold or Sarvatobhadrika image. The main features of the Sarvatobhadrika figures are—

i) Different positions of the Jinas, ii) All the Jinas do not necessarily have śrīvatsa marks on their chest, iii) Three varieties of hair arrangements are
seen in these figures, iv) Inscriptions on the pedestal often start in the side of Parsvanatha, v) Two types of pedestals-plain and with bas-reliefs.

In a recent paper, N.P. Joshi mentioned about ninety-three seated and twenty six standing Tirthaṅkara figures and twenty eight sarvatobhadrikā images of the Kushāṇa period reported from the Mathurā region. His study is mainly based on the collections of the Mathura Museum and Lucknow Museum.\(^{157}\)

A torso of a Tirthaṅkara with a fish like śrīvatsa mark on the chest (Pl.LXIX) and a fine Jina head have been found within the tank at Kaśkāli Tīlā during excavations at Mathurā.\(^{158}\) There are plenty of Tirthaṅkara images housed in different Museums not only in India but also in abroad. The most important Jaina site was Kaśkāli Tīlā and a number of Jaina sculptures, āyāgapāṭhas, architectural fragments related to the Jainism have been reported from this site. Here we have described some selective figures with their brief iconographic/morphological features.

Mathura Museum possesses atleast thirty three seated and eight standing Tirthaṅkara figures of the Kushāṇa period. Among the seated figures twenty are inscribed (nine dated to the Kushāṇa period) and thirteen are uninscribed figures.\(^{159}\) Among the standing figures one is inscribed (but undated) and seven uninscribed figures.\(^{160}\) Besides, eleven sarvatobhadrikā figures\(^{161}\) and several detached heads of Tirthaṅkaras are housed in this Museum. Some selective specimens of Tirthaṅkara figures of the Kushāṇa period housed in this Museum are illustrated below-

1. An inscribed image of a Jina (Kaśkāli Tīlā, 3’ 3.5” in height); seated crossed legged in meditation; head and arm are missing; śrīvatsa symbol in the chest and symbols in the palms of the hands and on the soles of the feet. The inscription is date din the year 83 of Vāsudeva.\(^{162}\)
2. An inscribed image of the Jina Ādinātha (Balabhadra Kuṇḍa, 2’ 10” in height); seated cross-legged in meditation; head and arm of the figure are missing; śrīvasta symbol in the chest and wheel symbols on the palms of the hands and soles of the feet; worshipped by ten human devotees, both male and female; The inscription dated in the year 84 of Vāsudeva.163

3. An image of a Jina (1’ 4” in height) seated cross-legged in the attitude of meditation between two attending figures. The figure has a symbol in the chest. The pedestal is carved with four human worshippers flanked by two lions.164 (Pl.LXX)

4. A stele with fourfold Jina figures or sarvatabodrikā (2’ 10” in height) with a nude Jina standing on each side. One figure is distinguished by a seven-headed Nāga hood. Each figure has a śrīvatsa symbol in the centre of the chest. On each side of the pedestal is a bas-relief representing of a tenon.165 (Pl.LXXI)

5. A canopied head of a Jina (1’ 4” in height), probably of Pārśvanātha of the 2nd century A.D. It has a Nāga-hood with seven snake heads. Over each snake hood are sacred symbols like triratna, svastikā etc. The head has short schematic curls, elongated ears and thick and protruding lips.166 (Pl.LXXII)

A small head of a Tirthaṅkara image (8.5X8.5X6.5) cm from Mathurā is now kept in the National Museum. It has curly hair, open eyes and short earlobe. It is dated to the 2nd century A.D.167

At least fifty seven seated and eighteen standing Tirthaṅkaras are now kept in the collection of the Lucknow Museum. Among the seated figures fifty three are inscribed (twenty six dated to the Kushāṇa period and four are uninscribed.168 Among the standing figures sixteen are inscribed (eight dated to the Kushāṇa period and two are uninscribed.169 Besides, fourteen sarvatobhadrikā figures170 and several detached heads of the Tirthaṅkaras are housed in this Museum.
In comparison with the Tīrthaṅkara images, figures of the Jaina divinities are lesser in numbers. A few male and female Jaina deities have been found during the Kushāṇa period at Mathurā.

**Jaina Male Deities**

Naigamesa, Baladeva and Vāsudeva are the only male deities of the Kushāṇa period reported from the Mathurā region.

**Naigamesa:** This is a goat-headed god and the chief of the divine infantry. Naigamesa is always associated with a number of children either on his shoulders or by his sides. This image was popular only in the Kushāṇa period and after that it surprisingly disappeared.\(^{171}\)

At least eight figures of Naigamesa (of the Kushāṇa period) are now housed in the collection of the Mathura Museum.\(^{172}\) Some selective specimens are illustrated below-

1. An image of a goat-headed god Naigamesa (Kaṅkāli Ṭilā, 1’ 3.5” in height) with left hand he holds two children; right arm and legs beneath the knee are missing. Besides, there are figures on each of his shoulders, of which only the legs are visible.\(^{173}\) (Pl.LXXIII, 2)

2. A figure of goat-faced Harinaigamesa with a child on each shoulder has been found from the river Yamuna. It is 8” in height.\(^{174}\)

3. A goat-faced god Harinaigamesa (1’5” in height) showing his right hand in *abhayamudrā* and carries four children, two on each of his shoulder.\(^{175}\) (Pl.LXXIV)

4. Statue of a standing goat-headed god Naigamesa (8.5” in height) with two children on his shoulders has been found from the river Yamuna. His right hand is in *abhayamudrā* and left hand akimbo holding an object looking like a purse.\(^{176}\)
At least three figures of Naigameśa (of the Kushāṇa period) housed in the Lucknow Museum. In a tympanum, he appears by the side of a female deity.\textsuperscript{177}

The National Museum possesses lower half of a standing male deity discovered from Mathurā. It is associated with two small children climbing over the legs of the image and two human figures appear to reach upto anklets. This image probably identified as Naigameśa. It is dated to the 2\textsuperscript{nd} century A.D. and measures (51X36X15).\textsuperscript{178}

\textit{Baladeva and Vāsudeva/Kṛṣṇa}: In the Kushāṇa sculptures of Mathurā these gods are generally found to be associated with the Tīrthāṅkara Nemināṭha.\textsuperscript{179}

Only two such figures of the Kushāṇa period are housed in the Mathura Museum. Amongst them, a fragmentary seated figure of Nemināṭha, flanked by Balarāma with snake hood on the right and Kṛṣṇa/ Vāsudeva on the left is important.\textsuperscript{180} (Pl.LXXV)

\textbf{Jaina Female Deities-}

Only four types of Jaina female deities have been found during the Kushāṇa period at Mathurā. They are- Āryavatī, Sarasvatī, Lākṣmī and goat-headed goddesses.

\textit{Āryavatī}: Till now, correct identification of the goddess Āryavatī, her nature and function in the Jaina pantheon are uncertain. Some scholars like to identify her as the Mother of Tīrthāṅkara. She has no weapons and no specific emblem is associated with her. But, her divine status can be imagined since her right hand is raised in \textit{abhayamudrā} and attendants carrying flywhisks and an umbrella.\textsuperscript{181} An image of Āryavatī is now housed in the collection of the Lucknow Museum.\textsuperscript{182}
**Sarasvati**: Sarasvati is the goddess of learning. A sculpture of the goddess Sarasvati from Mathurā is now housed in the Lucknow Museum. The goddess is seated in godhika āsana and holds a rosary and manuscript in her hands. The inscription is dated in the Šaka year 54.\(^{183}\)

**Lakṣmi**: Abhiseka-Lakṣmī was quite popular among the Jainas as appear from the literary and textual evidences. Although, a number of Lakṣmī figures have been reported from the Mathurā region, it is very difficult to identify them as Jaina images. A Lakṣmī figure, which may be identified as Jaina image is now kept in the collection of the Lucknow Museum. At present only two feet and an inscription dated in the Šaka year 52 are now survived.\(^{184}\)

**Goat-Headed Goddesses**: A few goat-headed female figures (of the Kushāna period) probably associated with Jaina pantheon has been reported from this region. In most of the cases scholars have classified them as the Mātrikā figures.\(^{185}\) At least five such figures of the Kushāna period are now housed in the Mathura Museum.\(^{186}\) The best selective specimen is illustrated below-

1. A goat-headed goddess (1' 4" in height) with prominent breasts holding a pillow (?) with her left hand on which a male child is lying with hands joined on its breast. The right hand of the goat-headed figure is broken. The figure is adorned with beaded necklace and has bangles in her left hand.\(^{187}\) This figure may be identified as the consort of Naigameśa. (Pl.LXXXIII, 1)

In recent years, a figure of Śaṭṭhī or Revati, probably identified as the spouse of Negameśa has been reported from well Shahkazi, near Īsāpur and now housed in the Mathura Museum. It belonged to the Kushāna period.\(^{188}\)
Unidentified female deities: Apart from the above, there are two female Jaina deities of the Kushāṇa period found from the Mathurā region. One is found in a tympanum housed in the Lucknow Museum, where she is flanked by Naigameśa on one side and a crowned male figure on the other. Another is a female figure found in an āyāgapāṭṭa housed in the Mathura Museum. Here the figure raised her right hand in abaya mudrā and the left hand is placed akimbo. From the stylistic features the figure is comparable to the figure Āryavatī.

Brāhmaṇical Sculptures:

Like Buddhist and Jaina images, a number of images of the Brāhmaṇical gods and goddesses have been reported from the Kushāṇa period of the Mathurā region. Among them mention made of Brahmā, Śiva, Kārttikeya, Vishṇu, Surya, Indra, Kāmadeva, Balarāma, Lakshmi, Durgā etc. Excavations at Mathurā and Sonkh have yielded a few Brāhmaṇical images in the stratigraphic contexts, besides there are plenty of such images housed in different Museums in India and abroad.

Male Deities-

Śiva: In the Mathurā sculptures of the Kushāṇa period, the god Śiva is generally represented in four forms-i) Śiva in liṅga form, ii) Śiva in purusha vigraha, iii) Śiva as Ardhanāriśvara and iv) Śiva with Pārvatī. The Śivaliṅgas and Śiva images of the Kushāṇa period usually have the following characteristics-

a) Śiva is generally portrayed with two arms. The Mathurā ratists sometimes carved his image with four arms, b) Kamaṇḍalu is his main cognizance, but sometimes a trident is also visible, c) He is usually
shown in urdhvaretas form, d) Nandi is usually accompanies with him, e) The third eye is prominently shown on his forehead, f) Crescent moon adorns the head of Śiva during the late Kushāṇa period, g) Sometimes he is shown with moustaches.

Mathura Museum, National Museum, New Delhi (nine sculptures) and others Museums possess sculptures of the god Siva (belonging to the Kushāṇa period) in different forms. Some selective specimens of the Kushāṇa period discovered from Mathurā are illustrated below-

1. A Śivaliṅga of 1st century from Maholi housed in the Mathura Museum. (Pl.LXXVI)

2. A relief slab housed in the Mathura Mauseum shows Śiva and Pārvaṭī standing as a dampati figure.192

3. An unusual specimen of Ekamukha Śivaliṅga (red spotted sandstone, (20X14X13) cm) housed in the National Museum, New Delhi depicts rounded upper portion and shaft flat sides. On one side of these flat sides appears a small Śiva head.193

4. A four faced (Chaturmukha) Śivaliṅga (red sandstone, (72X36X36) cm) housed in the National Museum, New Delhi decorated with a bold and prominent double band running around the upper part of the shaft tucked with full blown lotus flower at the centre. The four heads are facing on four cardinal directions and none of them have third eye on the forehead.194 (Pl.LXXVII)

5. A headless bust of Ardhanaṛīśvara figure (red sandstone, (33X21X19) cm) housed in the National Museum, New Delhi is adorned with a torque and flat necklace; the left portion is of the figure of Pārvaṭī as marked by a full breast.195 (Pl.LXXVIII)

Besides, a Śivaliṅga with Ardhanaṛīśvara figure of the late Kushāṇa period is kept in the Pritzker collection, Chicago showing the Ardhanaṛī leans against the liṅga. It is made of red spotted sandstone and 33c in height.196
Brahma: In the Brahmānical triad Brahmā comes first as the creator of the universe. There are three images of Brahmā of the Kushāṇa period kept in the Mathura Museum. In one specimen Brahmā is represented with three faces and a haloed bust superimposed at the back of the central head to complete number of four heads. The right hand is in abhayamudrā and the left shoulder is covered with drapery.197

Vishnu: A large number of stone images of Vishṇu have been discovered from the Mathurā region. During the Kushāṇa period at Mathurā Vishṇu images were generally found as four handed or eight handed deity.198 In four armed images he holds gadā and cakra in the extra raised hands. The natural right hand placed in abhyamudrā and the natural left hand either holds a flask (kamandalu) or the conch (sankha).199 In case of eight armed deity he holds various weapons including rock, sword, arrow, conch etc.200 He is generally shown in standing pose, but in some images he is found in seated posture. He is adorned with a cap like headgear of the Kushāṇa type, the vanamāla was made of flowers, buds and leaves.201

Two fragmentary sculptures of Vishṇu or Vāsudeva have been unearthed from the Late Kushāṇa Levels at Sonkh. On stylistic background one of them probably belonged to the late Kushāṇa and Gupta period. In one case the four-armed deity is standing with raising lower right hand and the back right hand placed on the thick end of an upright gadā. The lower left arm shows traces of a sankha. The god wears dhotī, shawl, a vanamāla, necklace and an upavīta. It is made of spotted red sandstone and measures (14.2X7.4X2.4) cm. It has been unearthed from Level 16 at Sonkh.202 (Pl.LXXIX)

Besides, a number of Vishṇu images (of the Kushāṇa period) from Mathurā are housed in different Museums. Till now at least thirty individual images of four-armed Vishṇu and two eight-armed images of
Vishṇu have been discovered from the Mathura region. A few best specimens of the Kushāna period are illustrated below-

1. A four armed miniature image of Vishṇu (Mathurā, red spotted sandstone, (21X9X3) cm), housed in the National Museum, New Delhi is shown in *samabhāiga* posture. His upper right hand holds the club and the lower right hand is raised in the gesture of protection. He supports the wheel with his upper left hand and the left hand holds a conch. He is dressed in a dhoti and adorned with a crown, broad torque, bangles, sacred thread and *vaijayantimālā*. It belonged to the late Kushāna period. (Pl.LXXX)

2. A four armed image of Vishṇu housed in the Mathura Museum raised his one hand in *abhaya* pose and holding mace, disc and *amritaghaṭa* in other hands. This image has been found from Isapur.

3. A four armed image of Vishṇu housed in the Mathura Museum is seated in *lalitāsana* and extends his natural right hand in *varada mudrā*. It is 6.75" in height.

4. A fragmentary image of eight armed Vishṇu has been discovered from Mansawala Well, Palikherā. Of the four preserved right hands, three seem to carry the mount Govardhana, pāśa and *daṇḍa*. The fourth one holds an indistinct object. This specimen represents the Virāt form of Vishṇu. It is housed in the Mathura Museum.

**Balārāma**: Balārāma was the most popular incarnation of Vishṇu during the Kushāna period. N.P. Joshi classified the Balārāma figures of the Kushāna period from Mathurā in to two types- Type I is based on the *caturvṛtiḥa* model and Type II is based on the kinship model. At least seventeen (or twenty four) Balārāma figures of the Kushāna and
Kushāṇa –Gupta transitional phase have been reported from the Mathurā region.

Balarāma images of the Kushāṇa period are housed in the Mathura Museum, National Museum, New Delhi (three images) and other Museums. A few selective specimens are illustrated below-

1. A late Kushāṇa sculpture (housed in the Mathura Museum) of caturvyūha type depicting Balarāma adorned with snake hoods, single earring, triple crested headgear and ekāvalī. He holds a goblet to the chest by his left hand.\(^{211}\)

2. A kinship relief depicting four armed god Balarāma with a mace in the upper right hand and a plough surmounted by a small lion in the upper left hand. The natural right hand is in abhayamudrā and the natural left hand rests at the waist. It is housed in the Mathura Museum.\(^{212}\)

3. Upper part of a Balarāma image [(13X13X8) cm] housed in the National Museum, New Delhi showing an incarnation of the cosmic serpent ‘Sesha’. It was probably stands in tribhariṅga pose with the heavy coils of serpent at his back. The right open palm is in abhyamudrā and the left hand carries a flask of wine.\(^{213}\)

Nārāyana: A colossus figure of Bhagavana Nārāyana has recently discovered from the Mathurā region and housed in the Mathura Museum. He is adorned with jatajuta, a tilak at the base of the brows, antelope skin across the shoulder and yajñopavita draped over his chest. He carries a water pot and a rosary. This figure probably belonged to the Kushāṇa period.\(^{214}\)

Varāha: Varāha is an avvatāra of Viṣṇu. Till date only one Varāha image of the Kushāṇa period has been reported from the Mathurā region. It is a damaged inscribed four armed figure of Varāha stands in alidha
posture; he rests his two hands on the waist while the upraised hands holds two separate discs carved with sun seated on a two horse chariot. A devotee with folded hands probably below a mountain, standing to his left.\textsuperscript{215}

**Hayagrīva:** It is also an *āvatara* of Viśnū. Only one figure of Hayagrīva of the Kushāṇa period from Mathurā was found in a small architectural fragment where the horse headed deity is sited in cross-legged. The four armed deity holds the *gadā* and *cakra* in the raised right and left hands. The natural right hand rests on the abdomen and the natural left arm folds holds an unidentified object. It is now housed in the collection of Bharat Kala Bhavan, Varanasi.\textsuperscript{216}

**Trivikrama:** This is another *āvatāra* of Viśnū. The possibility of Trivikrama’s appearance on an architectural fragment from Kākālī Tīlā has been suggested by N.P. Joshi. The relief shows two figures, a small crowned male kneeling before a much larger god who has four arms and wears a broad floral garland. The *gadā* rests on its narrow base and *cakra* is held by the extra left hand. The natural left hand holds a *sankha* at the waist and the natural right hand placed in *varadāmudrā*. This figure may be ascribed to the late Kushāṇa period and now housed in the collection of the State Museum, Lucknow. It is 11” in height.\textsuperscript{217}

**Indra:** Indra is he Vedic god of the sphere, rain and thunder. His independent images of the Kushāṇa period are very rare. A torso of Indra, discovered from Tarsi, Mathurā is now housed in the Mathura Museum. The figure is wearing a long garland and holding a thunderbolt (*vajra*) with triple prong in the left hand.\textsuperscript{218} A two armed image of Indra from Mathurā is now kept in the National Museum, New Delhi. The figure is
standing in *samabhaiga* posture, clad in dhoti and scarf. It measures (22X10.7X3) cm.\(^{219}\) (Pl.LXXXI)

Here we should mention that, although the individual figures of Indra may be associated with the Brāhmaṇical pantheons, he is generally found with other deities under the name of Śakra in Buddhist panels.\(^{220}\)

**Agni:** A few figures of Agni have been reported from the Kushāṇa period at Mathurā. He could be identified on the basis of the halo of flames around his head or surrounding the whole body. Some images of the god Agni are housed in different Museums. Selective specimens of Agni of the Kushāṇa period from Mathurā are illustrated below-

1. An image of Agni housed in the Mathura Museum depicting as a pot-bellied figure with a sacred thread, aureole of flames round his head and a pot of *ghee* (butter) in the left hand. It is housed in the Mathura Museum.\(^{221}\)

2. A miniature image of Agni \((17X9.5X4.5)\) cm housed in the collection of the National Museum, New Delhi showing the pot-bellied deity in standing posture with radiating flames rising up from his body and forming an aureole around him. His right hand is placed in *abhyaṃdra* and holds a *kamandalu* in the left hand.\(^{222}\) (Pl.LXXXII)

**Skanda/Kārttikeya:** Kārttikeya is the son of Śiva and Pārvatī and a large number of images of this deity have been reported from the Mathurā region. He is also known as Kumāra, Skanda, Devasenapati, Sadānan, Gangeya Śiva-Suta and Subrahmanya. In Mathurā art he is represented in various aspects—standing independently, along with Agni, along with mothers and along with the goddess śaṣṭi.\(^{223}\)

Excavations at Sonkh have yielded a fragmentary plaque showing two armed god Skanda from the late-Kushāṇa level. The partly chipped of
right arm is raised in *vyāvṛttamudrā* and the left arm is bent with the elbow pointing outwards keeping the upright shaft of a spear. He is clad in dhoti and a scarf and adorned with earrings, necklace and *upavita*. The plaque measures (11X8.5X3.6) cm and made of red sandstone.\(^{224}\) This figure may belong to the Kushāṇa-Gupta transitional phase as it was unearthed from Level 16/15 at Sonkh.

Besides, some images of Kārṭtikeya of the Kushāṇa period from Mathurā are housed in the collection of different Museums. A few selective specimens housed in the Mathura Museum and National Museum, New Delhi are illustrated below-

1. An elegantly standing image of Kārṭtikeya (Kaṅkāḷī Tīlā) housed in the Mathura Museum holds a long lance (*saktī*) in left hand and the right hand is in *abhyamudrā*. The inscription engraved on the pedestal dated to the year 11 (89 A.D.) and labels the deity as Kārṭtikeya.\(^{225}\) (Pl.LXXXIII)

2. A slab discovered from Katra, now housed in the Mathura Museum showing Skanda with *abhayamudrā* and spear in the left hand and Agni or Visākha with *abhayamudrā* in right and a pot in the suspended left hand.\(^{226}\)

3. A beautiful standing two-armed image of Kārṭtikeya from Mathurā is now housed in the National Museum, New Delhi. He is dressed and adorned with typical jewellery of the Kushāṇa period. His right hand is raised in *abhyamudrā* and the left hand holds a long spear near the waist.\(^{227}\)

**Sūrya:** Sūrya is a well known deity of the Kushāṇa age and he is found in a new and unique form in the Mathurā art. In this form the two armed deity is shown clad in coat, trousers, cap and boots, called *udichya vēṣa*. Generally the chariot is associated with two miniature horses, while in slight later period the number of horses increase from two to four.\(^{228}\)
A few images of Sūrya of the Kushāṇa period are now kept in the collections of the Mathura Museum, National Museum, New Delhi (five images) and other Museums. A few selective specimens are described below-

1. A Sūrya image from Kaṅkālī Tīlā (housed in the Mathura Museum) wearing a tunic, trousers and plump boots, a helmet and holding a dagger in the left hand. His chariot is drawn by two horses and he is sitting in squatting pose. The pair of moustaches and expression of face is comparable to the foreign features. The deity is looking like a Kushāṇa king.²²⁹

2. A figure from Saptasamudri Well (housed in the Mathura Museum) shows a corpulent figure of Sūrya seated squatting on a chariot drawn by four horses. He holds indistinct objects, probably a lotus flower in each hand. The helmet is missing and the facial features are more like Indian rather than foreign features.²³⁰

3. A small plaque from Mathura (housed in the National Museum, New Delhi) represents a two-armed image of Sūrya seated on haunches. He is dressed in udīchyaṇevaśa with a round cap, trousers and boots. He holds a dagger in his left hand and the right hand holds a lotus bud. Two horses are shown on either side facing front. It measures (20X16.5X7) cm.²³¹ (Pl.LXXXIV)

4. A miniature plaque depicting a small image of two armed winged Sūrya riding on a chariot drawn by four horses. The deity is seated on his haunches in a boat shaped seat. He is not dressed in udīchyaṇevaśa and the feet are concealed but the boots are not visible. His right hand is placed in abhayamudrā and in left hand he carries some indistinct attributes. This figure probably belonged to the Late Kushāṇa period (3rd century A.D.) and measures (19X11X4.5) cm.²³²

287
**Ayudha-Purusha:** At least six standing male figures with right hand in *abhayamudrā* and a spear in the left hand have been reported from the Mathura region. All of them belonged to the Kushāṇa period. V.S. Agrawala likes to identify these figures as *āyudha-purusha.* In one case an inscription on the lower rim reading *pravarikas (ya),* i.e. of one belonging to the Pravārika monastery.233 The name *Pravārika vihāra* was found on two Buddhist images of Mathurā. So, whether this figure of *āyudhapurusha* may be associated with the Buddhist context is not clear to us.

**Female Deities—**

**Durgā- Mahishāsuramardini:** Durgā in her Mahishāsuramardini form was very popular during the Kushāṇa period and a number of plaques depicting this figure have been reported from the Mathurā region. In these plaques she is represented as four armed, six armed or eight armed goddess. Sword, shield, trident etc. are her usual attributes which she holds in her upper hands, while the lower right hand is placed over the haunches or holding the trident and ready to strike the buffalo demon, *Mahisa* and the lower left hand is around his neck. Sometimes she also carries sun and moon.234

During excavations at Sonkh, three plaques depicting Durgā in her Mahishāsuramardini form have been unearthed from the Kushāṇa period. The best specimen is below-

1. Lower part of a plaque showing Durgā killing the buffalo demon Mahisa has been found from the filling of late Kushāṇa house and it is undoubtedly of the Kushāṇa origin. The goddess is pressing her right hand on the back and grasping the neck of the animal with her left hand. It is made of red mottled sandstone and measures (14.2X11.5X4) cm.235 (Pl.LXXXV)
A few figures of Durgā Mahishasuramardini are kept in the Mathura Museum. In a four-armed figure of the Kushāṇa period the goddess is holding a spear and trident and strangulating the buffalo demon, Mahīsa. Lion, the vehicle of the goddess is visible below the figure. Appearance of lion is a rare features of the Kushāṇa period figures.236

An extremely eroded plaque from Mathurā, housed in the National Museum, New Delhi depicting an image of six armed goddess Durgā in her Mahishāsura mardini form. She presses down on the animal’s haunch with her lower right hand and her lower left hand is held around its neck. In the middle pair of hands, she holds a shield and a wheel (?) and in the upper pair of hands she carries a garland. It belonged to the Kushāṇa period (1st-2nd century A.D.), made of spotted red sandstone and measures (21X14X8) cm.237 (Pl.LXXXVI)

A plaque depicting six armed goddess Durgā in her Mahishāsura mardini found from Mathurā is kept in the Los Angeles County Museum of Art. This figure probably belonged to the Late Kushāṇa-Gupta transitional phase.238

Pārvatī: Pārvatī is the consort of Śiva and Pārvatī performing ‘pañcagni tapas’ is a well known sculptural theme. In a figure from Palikhera Well, the goddess is shown as standing in the midst of flames. It was probably belonged to the Kushāṇa period.239

Lakshmi: Lakshmi is the goddess of plenty and prosperity and one of the most popular deities of the Kushāṇa period. She has been depicted alone or sometimes accompanied with Kubera.

Upper part of a plaque depicting the image of the goddess Lakshmi has been unearthed from the late Kushāṇa level (Level 16) at Sonkh. The figure shows the canopied head of a woman with thick eye brows, open eye and curled hair. Her upraised right hand is broken, but
three petals of lotus at the left shoulder help us to identify the figure as the goddess Lakṣmī. It is made of red mottled sandstone and measures (10.8X16.5X5) cm.\textsuperscript{240}

An image of Goddess Lakṣmī discovered from Janmasthan is now kept in the Mathura Museum. The goddess is seated with stalked lotus in left hand and the right hand is placed in \textit{abhyamudrā}. The image probably belonged to the Kushāṇa period.\textsuperscript{241} (Pl.LXXXVIII)

\textbf{Gaja-Lakṣmī}: In the Gaja-Lakṣmī form the Goddess Lakṣmī is seen accompanied with two elephants. A few images of Gaja-Lakṣmī of the Kushāṇa period from Mathurā are housed in the collections of the Mathura Museum and Lucknow Museum. A Gaja-Lakṣmī figure from Palikherā, depicts the goddess Lakṣmī being bathed by two elephants.\textsuperscript{242} Another figure of Gaja-Lakṣmī with trunks of elephants anointing the canopied head of Lakṣmī has been found from Sitalaghati.\textsuperscript{243} Both the figures are kept in the Mathura Museum.

\textbf{Śrī-Lakṣmī}: The mother form of Lakṣmī is represented by the images of Śrī-Lakṣmī, where she is depicted as touching or pressing her breast. In a beautiful image of Śrī-Lakṣmī (Mathurā, spotted red sandstone, (123X28X25) cm) now kept in the National Museum, New Delhi is standing against a column of lotus flowers, foliage and buds, issuing from a \textit{purnaghaṭa}. Her feet are resting on the two lotus flowers emerging out of the \textit{ghaṭa}. She is gently looking downwards and gently pressing her right breast with her left hand. Her right hand holds a twig of leaves near the girdle. She is dressed in a transparent \textit{dhotī} and scarf. It belonged to the Kushāṇa period (1\textsuperscript{st}-2\textsuperscript{nd} century A.D.).\textsuperscript{244} (Pl.LXXXVII)

\textbf{Vasudhārā}: Vasudhārā is another important deity of the Kushāṇa period and usually depicted as holding \textit{purnaghaṭa} and \textit{matsya-yugma}. 290
Vasudhārā was also found to be associated with the Buddhist pantheon in the later periods. Few images of Vasudhārā of the Kushāṇa period are kept in the collection of the Mathura Museum. An image of Vasudhārā (Pl.LXXXIX) discovered from Sonkh Road depicts standing goddess with right hand in *abhayamudrā*. She is flanked by female attendants of whom one holds an umbrella. This figure probably belonged to the 3rd century A.D.245

An image of Vasudhārā from Mathurā kept in the National Museum, New Delhi showing two armed goddess standing straight between two vases, of which the left vase is overflowing. Her right hand is in *abhayamudrā* and the left hand holds a stalked lotus bud. This figure probably belonged to the Kushāṇa-Gupta transitional phase (3rd-4th century A.D.). It measures (29X14X5) cm.246

**Ekāṁsā**: Ekāṁsā is the sister of Vāsudeva and Baladeva. She is represented as two-armed goddess standing under a canopy with Balārama on the right and Krishṇa on the left. Her right hand places in *abhyamudrā* and the left hand is placed on her waist. Three plaques, of the Kushāṇa period housed in the Mathura Museum are depicting the figure of Ekāṁsā.247

**Composite Figures**-

Two composite figures associated with the Brāhmaṇical pantheon have been found from the Mathurā region and now housed in the Mathura Museum. Both of them probably belonged to the early Kushāṇa period. A plaque discovered from the bed of the river Yamuna depicting the figures of a male and a female, probably Kāmadeva with his consort Rati.248 In another case, four deities like Ardhanārīśvara, Vīṣṇu, Gajalakshmi and Kubera are shown in one stele.249 (Pl.XC)
Other Deities:

The other deities recorded and documented here have suggested their multi-faceted religious affiliations. In this context it is to be noted that deities like Mātrikās, Kubera, Garuḍa, Yakshas & Yakshis, Nāgas-Nāgis, Gaṇa, Dwarfish/Vāmanakas, composite figures of Kubera-Hāriti , Kubera-Lakshmi and Kubera-Hāriti-Lakshmī found to have associated or may have associated with the Buddhist, Jaina and Brāhmanical pantheons so far as the textual and literary records besides, traditions are concerned. Therefore, it is very difficult to put these images in a particular religious order.

Mātrikās/Mother Goddesses: Female figures with one child or two or more children are generally known as Mothers or Mātrikās. Sometimes they have also appeared without a child. No Pre-Kushāṇa sculptures of Mātrikā with a child have been reported from the Mathurā region till now, whereas a number of such figures have been found from the Kushāṇa period.250

Two Mātrikā figures have been unearthed from the Kushāṇa period during excavations at Sonkh251 and a Mātrikā figure of the Kushāṇa period has been found during clearance at the site of Govindnagar.252 Besides, plenty of such figures are kept in the collections of the Mathura Museum, State Museum, Lucknow, Bharat Kala Bhavan, Varanasi, National Museum, New Delhi, Allahabad Museum, Allahabad, Patna Museum, Patna, Indian Museum, Calcutta, Ashmolean Museum, Oxford, Museum für Indische Kunst, Berlin and Los Angeles Museum, U.S.A.253

Until now at least more than hundred stone Mātrikā figures have been reported from the Kushāṇa period at Mathurā and housed in
different Museums. N.P. Joshi has classified the Mātrikā figures of the Kushāṇa period from Mathurā in the following thirteen categories:254

a) Seated Mātrikā with human face and with a cradled child, b) Mātrikās with faces of birds, animal or human all seated in a line with cradled babies, c) Mātrikās seated with cradled babies, but further associated with yakṣa figures, d) Mātrikās, one or more seated and carrying grown up infants, e) Mātrikās with a lizard in hand. (represented only by a bronze figure kept in the Allahabad Museum), f) Mātrikās sitting without children, g) Mātrikās, one or more seated by the side of Kubera, the god of wealth, h) Mātrikās, one or more, in association with Skanda or Kārttikeya, i) Mātrikās without children standing in a line, j) Mātrikās, one or more, with wings in association with Lakshmi, k) Female divinity, probably Mātrikā, standing alone, l) Unidentified Mātrikās, perhaps malicious nature, Sasthi or Jataharaini, m) Śaṣṭhi, the chief Mātrikās, associated with children.

Here we have tried to give a few representative examples of the Mātrikās figures of the Kushāṇa period mostly discovered from the Mathurā region by following the categorization mentioned above-

1. A human faced mother (Manoharpura mohalla, Mathurā, (35X23) cm) kept in the Mathura Museum raised her right hand in abhyamudrā and left hand supporting a cradle with a child in namaskaramudrā.255 (Pl.XCI)

2. A small sculptural relief from Mathurā now housed in the National Museum, New Delhi depicts an image of goddess Lakshmi seated on her haunches. (Pl.XCII) Here she is appears in Mātrikā form with a baby in her lap. In her broken left hand she holds the stalk of a full blown lotus and the right hand is raised in abhyamudrā.256

293
3. A stele with two seated Mātrikā (Mathura, (16X12X4) cm) housed in the National Museum. New Delhi depicts a lion faced deity on the right and the other has human face. Each of them carrying a child in her lap with the left hand. The human faced Mātrikā exhibits abhyamudrā in her right hand.\(^{257}\) (Pl.XCIII)

4. Lower half of a Mātrikā figure showing cradled child in her left hand has been found from Jamalpur and is now kept in the Mathura Museum. In between her feet a corpulent yaksha is sitting in ardhaparyanka āsana. A single line inscription on the pedestal reading “sugatapara Buddha darsae”. This figure was probably associated with the Buddhist cult.\(^{258}\)

5. A mutilated base of a Mātrikā sculpture has been unearthed from the filling of late Kushāṇa houses at Sonkh and definitely of Kushāṇa origin. To the left side a woman is kneeling with her right knee on a stool while one child is climbing on her upturned left knee and another child is standing just behind. It measures (15.3X17X9.3) cm.\(^{259}\)

6. A small fragmentary plaque from Mathurā, kept in the National Museum, New Delhi is carved with an image of a Mātrikā seated on her haunches and surrounded by children. She holds a child in her lap with her left hand and her right hand carries a wine cup near the shoulder. Two children flank her and one is standing between her legs. It measures (17X17X3) cm.\(^{260}\)

7. A plaque showing canopied Mātrikā squatting in godhika-āsana has been unearthed from the late Kushāṇa level (Level 17) during excavation at Sonkh. (Pl.XCIV) She carries a cylindrical vessel in the left hand and a decorated glass in her upraised right hand. She is flanked by four adorers standing in the anjalimudrā. It measures (19X13.6X3.7) cm. This image was lying just in front of a platform
constructed as a sort of an altar in the Apsidal Temple No.1. N.P. Joshi has identified this image as Vāruṇī or Madirā.

8. A panel (Usphar, Mathura, 74 cm in height) housed in the Mathura Museum showing Kubera seated in laḷitāsana with his right hand resting on right knee. In left hand he holds a round object, probably a purse. In his left a Matrika is seated in godhika-āsana with abhyamudrā in right hand and a baby in her left lap.

9. A panel (Jamalpur, 79X40 cm) housed in the Mathura Museum showing five Mātrikā seated in a line on high seats. (Pl.XCV) All of them have human faces and right hands raised in abhyamudrā and the left hands akimbo. No one carries a child. Skanda is standing with right hand in abhya pose and the left hand holds a long spear.

10. A panel from Manasawala well, near Mathurā showing three Mātrikā standing in abhya pose. They carry water vessels in their suspended left hands. This panel is kept in the Mathura Museum.

11. A figure (Girdharpur, 47 cm in height) housed in the Mathura Museum depicts goddess Saṣṭhī standing between Skanda and Visākhā with her right hand raised in abhyamudrā. Skanda and Visākhā hold sakti in their left hands.

Kubera: Kubera is the chief of the Yakshas and variously depicted in the Kushāna art of Mathurā. Representations of Kubera in the Bacchanalian scenes will be highlighted in the discussion of secular sculptures. Here we have discussed few selective images of Kubera reported from the Mathurā region.

A fragmentary plaque depicting seated Kubera has been unearthed during excavations at Sonkh. Head, hands, left leg and feet of the figure are broken and the objects he holds in his hands are unclear. This
plaque is made of spotted red sandstone and measures (11.3X11.5X4.1) cm. According to the excavators this figure undoubtedly belonged to the Kushāṇa period.267

Kubera figures are also kept in the collection of the Mathura Museum. Among them a few selective specimens of the Kushāṇa period are illustrated below-

1. A pot-bellied deity with abhayamudrā in right hand and a purse in the left hand has been found from Gosnakhera, Mathurā. A club shaped object is held in the left armpit of the deity.268

2. A fragmented plaque showing a seated corpulent male figure, probably Kubera with a cup in the right hand a longish object, perhaps a purse in his left hand. (Pl.XCVI) A female attendant is standing beside him. This image is housed in the Mathura Museum.

Garuḍa: According to the mythology, Garuḍa is a carrier of nectar and associated with divinities.269 Garuḍa was represented as a decorative motif in doorjambs and tympanums of the Kushāṇa period. The deity is found in bird form, hybrid from of bird and human and in complete human form. In one hand he served as a vehicle of Viṣṇu, on the other hand he found to adorn the crowns and armlets of the Bodhisattvas.270

At least twenty fragmentary Garuḍa figures have been found during clearance at the site of Govindnagar. Among them at least eighteen belonged to the Kushāṇa period. The best selective specimens are illustrated below-

1. A composite (bird and human) figure of Garuḍa with outstretched wings. He wears earrings and holds a hooded cobra with his two bangled hands.271
2. A bird form of Garuḍa figure with a vertical incised tilaka mark on the forehead and bulging eyes. The wings are half spread and the snake is absent.\textsuperscript{272}

3. A stele representing human form of Garuḍa. The hands are placed in adoration. The head is completely in human form with a halo behind. The snake is absent. Probably the wings were transformed into halo.\textsuperscript{273}

The National Museum, New Delhi possesses a Garuḍa figure of the Kushāṇa period found from Mathurā. Here the deity is seen in adoration posture. It measures (10X8X3.5) cm.\textsuperscript{274}

A Garuḍa figure of the Kushāṇa period, housed in the Mathura Museum is showing the deity as carrying a Nagi.\textsuperscript{275}

\textit{Yakshas \& Yakshīs}: Yaksha cult was deeply embedded in the folk beliefs as well as in the organized religions. His consort is Yakshī. Mostly they were worshipped under a tree. Colossal statues of Yakshas and Yakshīs have been found in a good number from Mathurā during the late 3\textsuperscript{rd} century B.C.\textsuperscript{276}

Besides few individual figures, Yaksha-Yakshī images have frequently depicted in the architectural members of the Kushāṇa period at Mathurā. Few Yaksha images are kept in the collection of the Mathura Museum. Some selective specimens of the Kushāṇa period are illustrated below-

1. Fragment of a doorjamb from Govindnagar, representing the torso of a divinity with right hand raised in abhyamudrā and the left hand holds a club type object. This figure seems to represent Vajrapāṇi or Mudgarapāṇi Yaksha.\textsuperscript{277}

2. Bust portion of a Yaksha image carrying a broken bowl on his head. The eyes are wide open and the ears are shaped as big Surpakarṇa. He wears a round plain torque and wristlets. He has
mysterious smile on his face, a large head and small arms. This figure has been found during clearance at the site of Govindnagar.278

A head of a life-size image of a Yaksha from Mathurā is now kept in the National Museum, New Delhi. It is carved in the round, probably with two horns, which are now broken.279

Different types of Yakshi figures are usually found in the railing pillars of Mathurā. Here we are mentioning a few Yakshi images (probably part of the architectural members) of the Kushāna period reported from the Mathurā region.

1. Obverse portion of a fragmentary relief found in the adjoining area of the Apsidal Temple No. 2 at Sonkh depicts upper part of a Yakshi raising her arms and pressing the palms of the hands against the framing wall. She wears large earrings, a broad collar and a number of bangles on the lower arms. It measures (8.5X8.2X7.5) cm.280

2. Besides, two Yakshi figures from Mathurā standing in tribahaṅga pose are now kept in the Kronos collections, New York281 and Los Angeles County Museum of Art, U.S.A.282 Both of them belonged to the Kushāna period.

Nāgas and Nāgis: Nāgas were also worshipped at Mathurā during the early centuries of the Christian era and probably incorporated in all major faiths. In Jainism Pārśvanātha and Supārśvanātha were provided with snakehoods over their heads. In Buddhism, Nāga Muchalinda at one time protected Buddha. In Brāhmaṇical cults, Śiva is always adorned with snakes, Vishṇu sleeps on the coil of Śesha, Balārama is known as the incarnation of Śesha.283

The Nāgas have been represented in both anthropomorphic and theriomorphic forms. In anthropomorphic form Nāgas are depicted in
human figures with amṛtghaṭa in the left hand and the right hand is in abhyamudrā. Snake hoods over the head help them to identify as Nāga images. Like the Nāgas, Nāgis were also portrayed either individually or with their male consort.284

Besides, a remarkable Nāga panel unearthed during excavations at the Apsidal Temple No. 2, at least ten Nāga-Nāgi images have been found in the area adjoining the Apsidal Temple No. 2 at Sonkh. These figures probably belonged to the Kushāṇa period. Some selective specimens are described below-

1. Upper part of a Nāginī [(16.6X10.9X5.3) cm] with raised right hand; the lower portion of the body is broken; the figure is adorned with long earrings, a collar and a bracelet; a hood consisting of three cobras is found behind the shoulder and head.285 (Pl.XCVII)

2. Fragment of a relief [(18X9.5X6.7) cm] showing a standing Nāga with animal shaped upper part and human shaped lower body. From the shoulder appears an arm holding something like a book in its hand.286

3. A four-sided Nāga image [(143X102X350) cm] worshipped on the site of the Apsidal Temple No. 2 as Camaradevi. The obverse and reverse show mirror like figure of a Nāgarāja with the right hand in vyāvṛttta mudrā and the left hand probably holds a flask. A seven-headed cobra hood is visible behind his shoulders and head.287

4. The middle lintel [(128X22.1X16.4) cm] of an architrave showing scene of a Nāga court. The obverse of the lintel shows not less than nineteen figures. In the centre are sitting a Nāgarāja and a Nāginī with a seven hooded canopy. To the left side are seen male and female servants (probably Nāgas and Nāginīs) are seen in different postures and attributes. The Nāgarāja is busy in fastening a long turban, presented by a group of four children probably part of a delegation to his court. The Nāginī to the right side of the Nāgarāja
and has stretched her right arm towards a young lady who is inclined to the delegation. In view of the commanding position of the Nāginī, Hartel is not liked to identify her as the wife of the Nāgarāja, but opines that the royal pair panel shows Nāgarāja Vasuki and his sister Jaratkaru.288 (Pl.XCVIII)

Besides, a number of Nāga-Nāginī figures of the Kushāna period discovered from Mathurā are now housed in the National Museum, New Delhi (four), Mathura Museum and other Museums. A few selective specimens are described below-

1. A standing image of Nāgarāja with a canopy of seven hooded serpent over his head is now housed in the National Museum, new Delhi. His right hand is in abhyamudrā and the left hand holds a water flask.289

2. An extremely eroded plaque housed in the National Museum, New Delhi depicting a Nāga couple standing side by side in anthropomorphic form. Both the figure display abhyamudrā in their right hands and the left hand rest on the waist. The nagini is smaller in size than the Nāga and stands under a five hooded canopy. It measures (44X23X6) cm.290

3. A life size inscribed figure of a Nāga from Chargaon (housed in the Mathura Museum) is standing in a spiritual attitude with his right hand raised above the head (probably in abhyamudrā) and left hand probably holds a cup. Both the arms are now broken. The head is canopied with serpent hoods and coils. It is 7’ 8” in height.291 (Pl.XCIX)

4. An inscribed image of Nāga and Nāginī, from Ral-Bhadar (housed in the Mathura Museum) showing a Nāga, flanked by Nagi on either side. Both the figures hold an amṛtghāta in their hands.292
A fragmentary figure of Nāgarāja and a beautiful image of Nāginī figure from Mathurā are housed in the Brooklyn Museum, U.S.A and Cleveland Museum of Art, U.S.A.

*Kubera-Hārīti-Lakṣmī*: Kubera is the chief of the Yakshas and he is sometimes depicted along with Lakṣmī and Hārīti.

A stele, showing Kubera with Lakṣmī and Hārīti has been found from manoharpura mound, Mathurā and now kept in the Mathura Museum. It probably belonged to the Kushāna period. (Pl.C)

*Kubera-Hārīti*: Two figures from Mathurā, housed in the National Museum, New Delhi depict composite figures of Kubera and Hārīti. Both of them belonged to the Kushāna period. In one stele, the figure of Kubera and Hārīti seated side by side on the same seat. The pot-bellied Kubera is seated on the right side of his spouse and holding a stalked lotus bud in the right hand and a wine cup in the left hand. Hariti is seated on his left and carrying a child in her left hand. The child is supported by her right hand. It measures (21.5X21X4.5) cm. (Pl.CI)

*Kubera-Lakṣmī*: A miniature plaque from Mathurā, housed in the National Museum, New Delhi depicts the composite images of Kubera and Lakṣmī seated on the same seat. Pot-bellied Kubera holds a stalked lotus bud in his right hand and a wine cup in his left hand. Lakṣmī raised her right hand in abhyamudrā and the left hand is inconspicuous. It belonged to the Kushāna period (2nd century A.D.) and measures (12.5X12X4) cm.

*Ganas*: A gana figure of the Kushāna period holding a purse in the left hand and a staff in the right hand is now housed in the Mathura Museum. (Pl.CII)
**Dwarfish:** A few dwarfish figures of the Kushāṇa period are kept in the Mathura Museum. A fragmentary sculpture showing a prostrate dwarf wearing chhannavīra ornament has been found from Bajna, Mathurā.\(^{298}\) Another fragmentary figure of an Atlantes dwarf consisting of a head supporting a chalice carved as a lotus has been found from the village of Maholi, Mathurā. Two dwarfish arms are raised up and hold the cup on two sides. It probably belonged to the Kushāṇa period.\(^{299}\)

**Non-Religious/Secular Sculptures**

Before entering into the discussion we should mention that the architectural members like railing pillars, lintels, bracket, toraṇa, capital etc. containing various representations of secular sculptures, which have already discussed above. So, here we are discussing a few of such sculptures which were found individually, probably not associated with the architectural remains. The secular sculptures of the Kushāṇa period consisted of Kushāṇa royal statues, Bacchanalian scenes, Dampati figures, other sculptural remains associated with secular aspects, detached heads of male and female and few animal figures like lion, elephant etc. The Kushāṇa secular images were deeply cut and prominently raised with rounded limbs. Sitting, standing, running, talking, thinking, whispering, bending, the figures were depicted in engaging an event as in the Mrichchhakatika scene.\(^{300}\)

**Kushāṇa Royal Statues**

Royal statues, mainly discovered from the site of Māṭ were the most important secular sculptures of the Kushāṇa period of the Mathurā region.
At least ten such statues or fragmentary parts of such images are housed in the collection of the Mathura Museum. The best sculptures are described below-

1. An inscribed colossal statue (Māt, buff sandstone, 6’ 10” in height) of the Kushāṇa emperor Wima Kadphises seated on a lion throne. The right hand of the king is raised in front of the breast and held a sword and the left hand rested on the scabbard laid across the knee. The king is clad in a long sleeved tunic, a torque, boots and thin bracelet round the wrist.  

2. An inscribed standing statue of the king Kaniska (Māt, buff sandstone, 5’ 7.5” in height) is dressed in a tunic, boots and anklets. The right hand of the king resting on a mace and the left hand clasping the hilt of the sword. (Pl.CIV)

3. A standing image clad in Indo-Scythian dress has been found from Māt. The figure carried a sword hanging on the left thigh and the right hand is lost. The inscription in Brāhmī letters reads as: Shastana. The name Shastana may be identified with Chasṭana, founder of the Śaka dynasty of western India with his capital at Ujjain. The installation of his image in the devakula of Māt may hint to some relationship between the Śakas and the Kushāṇas, probably contemporary of Kaṇiṣka.  

4. A male figure standing with hands held in front of his chest in aṅgajalimudrā has been found from Māt. He is clad in Indo-Scythian dress. It probably represents a high Kushāṇa official in the attitude of adoration.

5. Detached head (probably of a Kushāṇa king) housed in the Mathura Museum, wearing a conical hat with a seamed border has been discovered from the village of Māt. It has a monogram on right side of the cap reading Nāyasa. It is made of buff sandstone and 1’3” in height. (Pl.CIII)
National Museum has two specimens of such royal statues of the Kushāṇa period reported from the Mathurā region. They are as follows-

1. Head of a Scythian male (spotted red sandstone, (43X18X6) cm) wearing a tall cap with pointed end has been discovered from Mathurā. It is almost comparable to the head with the word Nāyasa housed in the Mathura Museum discussed above.³⁰⁷

2. A fragmentary railing pillar carved with a standing Scythian male devotee clad in a typical Scythian dress including a full sleeved long coat, tight trousers and circular cap. He has moustache and the face clearly reveals the foreign features.³⁰⁸

Almost similar types of royal statues have been discovered from the Kushāṇa contemporary sites of Surkh Kotal,³⁰⁹ in the southern part of the Bactrian plain; Shamī, in a remote mountainous region of Elam,³¹⁰ Nimrud Dagh, in Turkey³¹¹ and other sites of the central Asia like Toprak Kala in Khawaiţzm,³¹² Khalchayan³¹³ and Dalverzin Tepe³¹⁴ in southern Uzbekistan.

**Bacchanalian Scenes**

The representation of Bacchanalian or madhupāna scenes is one of the important secular aspects of the Mathurā art of the Kushāṇa period. Probably this concept was brought from the Romano-Hellenistic tradition of the Western Asia.

Till now at least four sculptural remains of depicting such scenes have been discovered from the Mathurā region. All of them belonged to the Kushāṇa period. The best specimens are as follows:

1. The first antiquarian remains (the so called 'Silenus') from Mathurā discovered by Colonel L.R. Stacy in 1836, now housed in the collection of the Indian Museum, Calcutta showing Kubera in drunken state supported by his attendants. The bowl on top was
probably meant for collecting the alms for monks or guests in the monastery. It is made of red spotted sandstone and measures (112X92) cm. Here we should mention that on the top of the ‘Silenus’ Cunningham states “a circular bason 16” in diameter and 8” deep”. We may assume that this sculpture was probably stood at the entrance of some Buddhist monument.

2. A stele (Palikhera, 53.8 cm in height, 1 m 04 cm in width and 45.8 cm in thickness) now housed in the Mathura Museum is carved on both sides with Bacchanalian scenes. The obverse represents a group of six persons, the principal pot-bellied figure, probably Kubera seated in complete nudity on a rock or low stool enjoying wine served by a lady in the ornamental cups. His right hand holds a cup. At the right knee of the main figure stands a child, behind which is a female figure with her right hand holds a cup of the same shape as that of the main figure. There are other figures besides him. On the reverse the pot-bellied man is found “in a state of helpless intoxication”. His right arm is held by a female figure dressed in Greek costume and his left hand is held by a male person. On each side of the seated man is found the figure of a little standing boy. (Pl.CV)

3. A most outstanding double-faced relief (Maholi, red sandstone, 1m 4cm in height and 76 cm in width) housed in the collection of the National Museum, New Delhi depicts a group of Bacchanalian scenes. On the obverse a young and beautiful damsel, probably a courtesan is shown highly drunken in half kneeling posture. She is upported by a tall handsome male figure on her right side and her left hand rests on the shoulder of a kubjika girl who holds a goblet in her hand. Opposite the youth stands an old woman (kuttini) looking at her mistress with great sorrow. On the reverse a scene related to the well known Sanskrit drama, ‘Mrichchhakatika’ is
depicted. It was probably supported with a large bowl on top.\textsuperscript{318} 

(Pl.CVI)

Besides, a double-faced corner railing pillar from Mathurā depicting the Bacchanalian scene is now housed in the collection of the Cleveland Museum of Art, U.S.A. It is made of red sandstone and 80 cm in height. The striking feature of the present relief is the blending of Hellenistic elements with indigenous Mathurā characteristics.\textsuperscript{319}

Although, the subjects of these Bacchanalian scenes are secular, they were probably preserved within the form Buddhist monuments as indicated by the presence of alms bowls.\textsuperscript{320}

**Dampati Figures**

Dampati figures are one of the important secular aspects of the Kushāṇa period at Mathurā. Dampati figures of the Kushāṇa period have been reported from the Mathurā region and kept in the collection of different Museums. The best specimens housed in the collection of the Mathura Museum are—

1. Fragment of the left part of a Dampati image, showing the torso of a female standing in *dvibhaṅgi* pose with left hand resting on hip has been discovered from the Salempur well, Mathurā. The left hand of the male figure is rests on the shoulder of the female figure. It is 10.5" in height.\textsuperscript{321}

2. Fragment of a statue showing an amorous Dampati couple, Dampati standing under a tree has been found from Mathurā city. It is 5.75" in height.\textsuperscript{322}

Apart from the above there are numerous sculptures of the Kushāṇa period depicting secular aspects are kept in the collections of different Museums in India and abroad. Besides, excavations at Mathurā and
Sonkh have also yielded a few such sculptures from the stratigraphic contexts.

Excavations at Mathurā have yielded figure of devotee carrying suchis offerings from the Kushāṇa period.323

A few secular sculptures of the Kushāṇa period have been recovered during clearance/exploratory digging at the site of Govindnagar. They are as follows-

1. Stele representing a standing nobleman wearing a fluted crown, ear rings, torque, armlets, bracelets, scarf and dhoti. He carries a flower basket in left hand and a large garland in the upraised right hand. The palin halo behind the figure probably indicates his status as a cakravartin.324

2. Headless bust of a warrior wearing cross belts and a central buckle looking like a lion head. The dress of this figure is almost comparable to the garments of the Māṭ portraits.325

A few selective secular sculptures of the Kushāṇa period housed in the Mathura Museum are as follows-

1. Sculpture (12.5" in height) depicting a standing male and a standing female figure. The female is looking in a mirror and the male seems to assist her in her toilet. On the reverse the female is dressing her hair and the male seems to hold a bunch of flowers and a garland.326

2. Busts of two females (3.75" in height) each carrying a bunch of lotus flowers and two male figures are found on the reverse side.327

3. Fragment (Gopalpur Quarter of the Mathurā city) carved with a lotus rosette contains a female figure seated on a bench and playing a harp under a conventionally tree palm tree.328

4. Bust of a female figure (1'2" in height) carved in the round, wearing a pearl string and a beaded necklace has been found from Kaṅkālī
Tīlā. The hair is adorned with three garlands arranged in concentric ellipses. On the back of her right shoulder is an *aśoka* flower and leaves.329

5. Torso of a standing female figure (7" in height) holding a nectar-pot in left hand has been discovered from Baghīchi Birhal well near Isapur.330

6. Fragment (8.5" in height) carved with three male figures walking to the proper left, of which the front figure carries a garland and the other two figures carry a basket with garlands for worship has been discovered from a *Kolī* at Mathurā.331

7. Bust (9" in height) of a male figure wearing *mukūṭa*, ear-pendent and scarf has been found from the Salempur well. The right hand of the figure is missing.332

8. A fragmentary bust (Bajna, 10" in height) of an Indo-Scythian worshipper wearing a collared coat, a belt and holding lotuses in right hand.333

9. Bust (1'9" in height) of a male figure wearing foliated *mukūṭa*, earrings and a flat torque has been found from Chaurāsi mound. He holds a cluster of five lotuses in right hand and a nosegay in left hand.334

10. A fragmentary male figure (Chaubiāpāḍā *Mohallā*, Mathurā city, 11" in height) with a staff in right hand and an object looks like a water pot in the left hand. He wares an under garment in form of *valkala*, hair is tied as matted locks turned backwards. The figure probably represents a Brahmachārī.335

11. A small figure (6" in height) wearing ear-pendants, a torque, drapery and holding a flower garland in right hand. It was probably the figure of a worshipper.336
12. Figure of a standing warrior with arrow in right hand and bow in left hand has been discovered from the bed of Yamuna. It is made of white stone and 9" in height.\textsuperscript{337}

13. Bust of a figure (Rāṇī-ki-Maṇḍi, Mathurā, 1’ 1.5” in height) with a grotesque face and folded hands. A striking feature is the band similar to a bridle-bit passing through the mouth.\textsuperscript{338}

14. Fragment of an inscribed pedestal (6” in height) carved with three standing figurines of devotees. Two of them hold garlands and the third one is folded his hands in adoration. A headless lion is visible on the proper right side.\textsuperscript{339}

15. A fragmentary statue clad with skirt, scarf on the shoulder and \textit{upavita} is now kept in the collection of the Mathura Museum. He is bearded and has moustache. The left hand is broken and the right hand probably holds a \textit{japamāla}.

The Indian Museum, Calcutta has a Mathura sculpture of the Kushāṇa period depicting Hercules and Lion. This alto-relievo sculpture represents Hercules strangulating the Namaean lion. The beautiful foliage of the \textit{aśoka} tree above the broken heads is significant. This sculpture represents the assimilation of Hellenistic art trend in the Mathurā art. It is made of red spotted sandstone and 62 cm in height.\textsuperscript{340} (Pl.CVIII)

A charming figure of a male attendant (55.8cm in height) bearing a flywhisk is housed in the collection of the Cleveland Museum of Art, U.S.A. It was discovered from Mathurā and belonged to the Kushāṇa period (late 1\textsuperscript{st}-early 2\textsuperscript{nd} century A.D.).\textsuperscript{341}

Apart from the above, there are plenty of detached heads of male and female figures and a few animal figures of the Kushāṇa period reported from this region.

Excavations at Mathurā have yielded a head of royal statue with tiny Buddha figures on the crown from the Kushāṇa period.\textsuperscript{342} (Pl.CVII)
A number of detached heads of male and female figures of the Kushāṇa period are now kept in different Museums in India and abroad. Some of these heads are typical foreign in style. A few selective specimens are as follows-

a) A head wearing a headgear with a pair of ram's horns, b) A head with moustaches and turban, c) A Scythian head with helmet type ornamental turban, e) Head of a female figure with hair fastened on the top of the head by means of a wheel-shaped buckle to which is attached a loose dangling string woven with beads of triratna and amalaka shapes, f) Head of a female figure with beautiful coiffure in the form of ekaveṣṭi, g) Head of a male figure wearing a conspicuous turban with a socket in front, h) A detached head (probably of a nobleman) wearing a conical cap with moustaches and peaked beard, i) Head of a male figure with typical Kushāṇa mukūṭa has been found from Palikherā well II. It is 5" in height, j) Head of a male figure (probably of a Śrēṣṭhi) wearing a turban.

Animal figures also formed a considerable part of the secular sculptures of the Kushāṇa period at Mathurā. Here we should mention that in Mathurā sculpture, animal figures were often depicted as a part of the architectural members (mainly in form of capital) which we have already discussed above.

Forepart of an elephant with an inscription possibly reading Suguspkasyah (Pl.CIX) and a lion figure has been unearthed from the Kushāṇa period during excavations at Mathurā.353

Besides a number of animal figures are housed in different Museums in India and abroad. A few selective specimens are - i) an elephant figure with an inscription reading Sastakhdhatu, ii) an elephant figure with its bulky body covered by a plain housing with a border and is bedecked with rich bell ornaments around the neck, forehead, hind legs and anklets iii) a large lion figure with massive...
head, a chest covered by a thick mane, front paws and musculature marked by incised lines, half open mouth, large and bulging almond shaped eyes. iv) winged lion, v) horse head etc.

**METAL SCULPTURES:**

In comparison with the volume stone and terracotta sculptures, metal sculptures were very rare in the Kushāna period of the Mathurā region. Only three bronze figures have been reported from Mathurā. Among them two small bronze figures unearthed from the stratified Kushāna period at Sonkh and the third one is a little bronze figure (Yaksī) of the Kushāna period, probably found from the Mathurā region.

A standing bronze figure, probably representing the god Skanda has been unearthed from Level 19 at Sonkh. (Pl.CXII) It is 9.3 cm high and due to patination the colour became green. The figure made of flatly cast bronze consisting of two fragments joined together. The torso is bare and lower part of body was dressed in a dhoti. He wears a tall diadem with large central jewel (maulimani), rings in both ears (?) and a one-stringed pearl necklace (ekāvali). The right hand holds a spear (sakti) and the left hand is place akimbo.

The abraded and incomplete state of the figure enables us to make any remark on identification and stylistic analysis of the image. However, the posture of the body, facial expression, headdress or turban with maulimani, clothing clearly mark this as a Kushāna origin.

Scholars have different opinions regarding the identification of this figure. In Kushāna art and numismatic evidences, Skanda/Skanda Kārttikeya is represented with a śakti (spear) and sometimes is association with a kukkuṭa (cock). Although, the excavators were failed to notice a cock along with the figure, P.K.Agrawala like to identify a tiny
cock on the left hand side of this figure.\textsuperscript{361} The presence of \textit{sakti} and cock may suggest it's identification as an image of Skanda Kārttikeya.\textsuperscript{362} On the other hand, the pedestal does not have an end on the right side and a bulging is present at the elbow of the left arm, it is supposed that there was a connecting part, possibly with another figure on the proper left side.\textsuperscript{363} Thus, Hārtel like to identify this figure as the Skanda of a three-figured Śaṣṭi relief.\textsuperscript{364} This figure is closely comparable to the inscribed stone image of Kārttikeya from Mathurā dated in the Year 11 of the Kushāṇa era.\textsuperscript{365}

This type of representation is found in several Kushāṇa and post-Kushāṇa Skanda images\textsuperscript{366}, and in a stone image of Gandhāra.\textsuperscript{367} Almost similar kind turban with \textit{maulimani} was also found in a Kushāṇa stone sculpture of Skanda-Kumāra from Gandhāra (Kafir Kot).\textsuperscript{368}

Another bronze image is a standing divine couple unearthed from Level 16 at Sonkh. (Pl.CX) It is 10.6 cm in height and 8.5 cm in width. As like the above figure it is also made of flatly cast bronze and due to patination it became green in colour. The couple is standing on a low pedestal and enclosed within a frame. The torana of this frame is strengthened by S-shaped brackets in the triangle between pillar and lintel on both sides and by a central ornament consisting of a ring below and a tripartite symbol above the beam looking like the separated parts of a \textit{nandyāvarta}. Both the figures stand erect in frontal posture and joined each other as well as to the other frame by small bars. The male figure is much taller than the female. The woman deity dressed in a short garment and has an animal head with large round eyes and ears. Her hair is bristling around the head. Her right arm is bent upwards holding the hand with its palm turned inwards (\textit{vyāvṛtta mudrā}). The male figure is clad in a dhoti and bejewelled with a necklace and one earring (\textit{ekakusaṇḍala}). His hair appears to be piled up high (\textit{jaṭāmukuta}) and is decorated with a diadem. He raises his right arm and holds the hand up
with its palm. In the left suspended hand he carries a bowl. The female figure may be identified as a cat-shaped Mother-Goddess. But absence of specific attributes constrains the scholars to identify the male figure. However, the presence of this male figure by the side of an animal headed Mother Goddess probably helps them to identify him as Skanda. Regarding this figure the observation of P.K.Agrawala requires further clarification. He opines that, “We may recognize him as Kārttikeya or Kubera if the identity proposed here of the feline-headed goddess accompanying him is accepted. From the iconographic evidence provided by some contemporary stone plaques from Mathura itself and by certain texts, we have no doubt that this goddess is Carcikā-Ṣaṣṭhī, a mother-goddess presiding over child birth and assimilated with Devasena-Ṣaṣṭhī, the spouse of Skanda”. This same goddess is represented on a Kushāṇa stone plaque, now preserved in the Lucknow Museum and on a fragmentary stone plaque in the Mathura Museum. In both the plaques, this feline-headed goddess is seated by the side of standing Skanda and carries a child on her lap. The male figure of this image carries a bowl, which is scarcely found in the normal iconography of Skanda. Thus, P.K.Agrawala prefers to identify this form of god as a blended image of Skanda and Kubera, who was famous in Gandhāra and other places under the name of Paṇcika or Jambhala.

The third one is a small bronze figure of a Yakṣi, now housed in the Nelson-Atkins Museum of Art, Kansas City, Missouri. (Pl.CXI) This figure was probably found from the Mathurā region and can be dated to the 2nd-3rd century A.D. It is 11.4 cm in height. It is possibly standing in an attitude of dancing. The figure is nude and richly ornamented with jewellery like a hip belt, a girdle, a necklace hanging in between the breasts, a collar in the neck, earrings, armlets, anklets, bangles and a crest-pedant in the coiffure. Her left arm is resting on the hip and the right hand raised at the elbow, is turned to the front as coming over the
right breasts.\textsuperscript{375} Both her arms are adorned with bangles from shoulder to wrist, which is comparable with the dancing girl from Mahenjodaro.\textsuperscript{376} Although, the figure is said to have been reported from the Mathurā region, some features of this figure are differ from the Yakṣī figure of the Mathurā school of sculpture. The bun on top of her head is almost similar to the Hellenistic *Krobilos* found in the Gandhāra sculptures rather than the *coque de chevelure* of the Mathura Yakṣīs.\textsuperscript{377} Alike bronze specimens have been found in the collection of the British Museum\textsuperscript{378} and Karachi Museum\textsuperscript{379} (discovered from Sirkap).

The above discussion of stone and metal sculptures is concise in nature as there are huge number of such sculptures of the Kushāṇa period have been discovered from the Mathurā region. Our database helps us to explore some idea about the development of icono-plastic art (religious and secular) of this region during the Kushāṇa period. From the brief discussion of sculptural remains of stone and metal, we have made some tentative observations-

1. Inadequate number of sculptural remains from the proper stratified contexts during excavations at Mathurā and Sonkh enable us to detect accurate chronological association of these sculptural remains. A large number of sculptures housed in different Museums were mainly discovered from explorations/partial diggings at various sites of Mathurā. Besides, in most of the cases the Museum catalogues do not clearly mention the exact provenances of these sculptures.

2. The stone sculptures unearthed from the stratified contexts at Sonkh were mostly found from the late Kushāṇa occupational levels or from the fillings of the Kushāṇa houses (Hārtel described them as Kushāṇa sculptures). So, at the present state of research it is not clear whether these sculptures were truely belonged to the
Kushāṇa period or they had some sort of association with the Gupta period.

3. The stone sculptures have been divided into religious and secular sculptures. Religious sculptures are represented by Buddhist, Jain, Brāhmanical and other deities. Buddhist sculptures include images and life scenes associated with Buddha; Jain sculptures include representations of āyāgapāṭhas, Tīrthaṅkara images and images of Jain deities like Naigameśa, Baladeva and Vāsudeva, Āryavaṭṭi, Sarasvatī, Lakṣmi and goat-headed goddesses; Brāhmanical sculptures include images of Śiva, Vishnū, Brahmā, Sūrya, Balarāma, Nārāyana, Kārttikeya, Indra, Agni, images of avatars of Vishnū, Durgā-Mahishāsuramardini, Pārvati, Lakṣmī, Gaja-Lakṣmī, Śrī-Lakṣmī, Vasudhārā etc. Other deities include images of Mātṛikā, Yaksha-Yakshī, Kebera, Nāga, Garuḍa, composite figures of Kubera-Hāriti, Kubera-Lakṣmī and Kubera-Hāriti-Lakṣmī etc. Secular sculptures are represented by royal statues, depictions of bacchanalian scenes, damātī figures and other sculptures of secular aspects.

4. Considerable numbers of other deities, probably associated with three major pantheons of ancient India, have been reported from the Kushāṇa period at Mathurā. Although, we have discussed the images of Indra as Brahmanical sculptures, they were also found along with Buddha as Śakra. So, we may assume that the tendency of assimilation of the so called deities on three major pantheons have been noticed in the Mathurā sculptures of the Kushāṇa period which became more prominent during the Gupta and post-Gupta phases.

5. It has been observed that excavations at Sonkh have yielded only Brāhmanical sculptures, besides sculptures associated with the Nāga cult. Buddhist and Jaina sculptures were completely absent.
Whereas, plenty of Buddhist and Jaina sculptures have been reported from other parts of the Mathurā region and even excavations at Mathurā have also yielded Buddhist sculptures.

6. The stone sculptures of the Kushāṇa period at Mathurā had some Gandhāran influence in their stylistic features. Human figures with various types of head-dresses like helmets, turbans, conical caps etc. These features may indicate some foreign influence (probably the Śaka-Scythian/Śaka-Parthian influence) on the stone sculptures of this region.

7. Metal sculptures were rare in the Kushāṇa period. Among three so far reported metal sculptures, two have been found from the stratified contexts at Sonkh. These metal sculptures also have few influences of Gandhāran sculptures in their dressing and styles.

8. In spite of few resemblances with the Gandhāra sculptures, the Kushāṇa art of Mathurā was an indigenous development continued from the earlier art tradition of the Maurya-Śuīga periods.

9. Mathurā sculptures have been reported from many other sites of the Ganga valley and north-western provinces. Besides, few sculptures of the Oxus region have some impacts of the Kushāṇa sculptures of Mathurā. A dancing girl from Karabulak is comparable to the Śaāabhaṇjikā figures of Mathurā. A male figure from Dalverzin depicting a parrot perched on his left hand. This scene is comparable to the śuka-kṛiḍā scenes of the Mathurā railing pillars. Some female figures discovered from Kara-Tepe depict female figures with child in arms. These sculptures have affinitity with the Mātrikā figures of Mathurā.

316
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